

# Childhood Education

*The Magazine for Teachers of Young Children  
To Stimulate Thinking Rather Than Advocate Fixed Practice*

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## Next Month

■ What are some of the realities teachers of young children must face today and how can they best help children to solve their problems? The March issue will give some answers to this question. James S. Plant discusses "The Present Pressing Problems in Childhood Education"; James Hymes points out what we can do now toward building the post-war world, and Etta Rose Bailey and the staff of the Maury School, Richmond, Virginia, describe how their school is organized to solve some of the problems of school living today.

The December issue contained accounts of three federal programs for the care of children of working mothers. The March issue will contain Miss Lenroot's account of the Children's Bureau program.

"We Ask Four Questions—Some Present Problems of Those Who Teach the Two to Fours" by Margaret MacFarland, and "Kindergarten Teachers Question and Answer" by Lorraine Benner complete the plans for this issue.

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*To unfetter the creative ability of every child  
So that he may express himself freely  
In many media*

## *Fine Arts in a World at War*

**A**RE THE ARTS ESSENTIAL TO HUMAN NEEDS in the present world crises, and what place will they have in the social, economic and educational plans for the future? We know now, as never before, that concentration upon material security and well-being to the exclusion of the innate creative urges and needs of man leads to greed, lust for power, fear of the future, and aggression.

We know, too, that to understand a people it is essential to know that which is in their minds and their souls. The place to search for the soul of a people is in their vases, their textiles, their painting. For after the first necessities of man have been satisfied—such as making a crude pot to bring water from the stream—then he expresses himself in the kind of pot he shapes and designs. In those simple but self-expressive pots is the real knowledge of a nation—the nature of its thought and philosophy.

The child like the man has a natural love of the beauty of sound, movement, shape and color. With the gradual superimposing of puritanical and academic standards, the free and joyous creative expressions of child and man vanish. The stream of his innate urges is dammed up. But beware the suppression of such a stream when the floods arise. Provision for its release must be recognized or an aggressive and destructive period will follow.

With more leisure time available because of the usefulness of the machine, what are the plans for actively using this leisure? The passive pleasures of movies, radio, and the "funnies" are appeasements; the facts are not faced in a passive program. The Twentieth Century has made many efforts in behalf of man's physical care and the education of his mind but has not considered his creative instinct or his soul. We face the paradox of starvation in the midst of plenty, for man himself has been neglected. Man is a creative force, not an automaton. His needs are to build and to shape his ideals and ideas, and to sense the integration of his whole being. This is healing.

Art arises out of human needs. For after that first pot for fetching water was crudely made, there comes spontaneously the pot that not only is useful but is lovely to see and to touch. This is the pot shaped by an inner urge for beauty of form, for art is a way of giving meaning and significance to living.

**I**T IS NOT THE PRODUCT BUT THE PROCESS OF creation which is important to teachers of young children. For that teacher teaches best who has known the joy of shaping materials satisfactory to her own human needs. To set others free she, too, must be free.—*Moreen O. Maser, director of art, Mills School, New York City.*

## Using Our Resources

**I**T SOUNDS, PERHAPS, UTTERLY RIDICULOUS TO SAY that in times like these we have two outstanding needs: to live more intelligently and to live more actively. It may be reasoned that brute force has taken control of the universe and that it can only be conquered with more brute force; that to meet the emergencies of the moment civilians are having to accept curbs on their freedom of movement which amount to inactivity.

Actually, in the past we have tended to live carelessly and wastefully—wasteful of human life and material resources and careless of the privileges that were ours under a democratic form of government. We have worked, sporadically and haphazardly, toward a goal of equal opportunity for all, so long as it didn't interfere with rights already enjoyed by certain individuals and groups. Now we must make our efforts count for the good of everyone if any of us is to survive.

The thought of air raids has led us to examine our housing facilities intelligently, to know the people who live on our block and their capacities as individuals for community service. The malnutrition that the draft has uncovered and the shrinking imports of food stuffs have challenged young and old to learn what food is necessary for health and to share this information widely. We have enlisted the cooperation of young people in producing and conserving, and they have done an excellent job.

We are finding out, as a nation, what has been evident to some educators for a long time—that a major cause of frustration among young people is our lack of willingness to use their intelligence and abilities in community service. We have read with interest what happened in the Children's Village at Dobbs Ferry when the boys and girls were given an opportunity to organize for their own air-raid protection. They found to their great satisfaction that by democratic action they could unite for physical protection under leadership of their own choice. Fears evaporated.

**Y**ES, WE ARE JUST BEGINNING TO APPRECIATE our children as people, realizing that we are not going to present them at maturity with an ephemeral, a nebulous something called democracy which we ourselves have taken for granted and for which, in many cases, we have sacrificed nothing. We are going to make them a part of democratic living from the cradle. Some of us have awakened with a start to a realization of how little we have bothered to take young people into our confidence in matters of community interest. We have expected them to conform to our dictates, have been no little perturbed when they have not done so but how often have we listened to the child's side of the matter? He is often naive; to him things look simpler of solution than they really are, but his ability to see straight through the trivial and hypocritical to fundamental truth is something that is invaluable to us. We shall do well to use this ability.—*Catharine Conradi, Washington, D. C.*

By WILLIAM H. BURTON

# Is All Learning Creative?

## AN INQUIRY—NOT A PRONOUNCEMENT

*Acceptance of the statement that all learning is creative would seem to pervert the meaning of both learning and creative. Mr. Burton, professor of education, Harvard University, discusses the philosophic and practical issues involved in an analysis of this statement, points out the significance of the fact that "every chapter or book in print which deals with creative learning fails to distinguish sharply and consistently between the two meanings," and warns of the need for careful, serious study of what we really mean by "creative" education.*

"When I use a word," Humpty Dumpty said in a scornful tone, "it means just what I choose it to mean—neither more nor less."

"The question is," said Alice, "whether you can make words mean so many different things."

"All learning is creative," said the Educational Pundit.

"Oh no," cried Alice Semantics, "you cannot make 'creative' mean 'learning'."

"Oh yes I can," replied the Pundit. "When a child learns anything, it is absolutely new to him. The thing learned is original so far as his experience is concerned. No one ever experienced his personal idea before. He created it. Yes, learning is creative."

"Well," said Alice doubtfully, "the word 'creative' has never been used that way before. For hundreds of years it has always meant —."

"As for that," said the Pundit, airily waving his hand, "the meanings of words change. Didn't you know that?" and there was just a touch of contempt in his voice.

"Yes of course words change but they do not change capriciously or over night —. You cannot have private definitions for public words."

"This discussion has gone far enough. Words mean just what I choose them to mean," snapped the Pundit.

Whereupon the Universe of Discourse wobbled on its axis so seriously that Alice fell in a faint. Her dear old uncles, Philology and Rhetoric, carried her tenderly away. Off stage sepulchral voices were heard muttering about "discovery," "creation," "meaning," "Ding-an-sich." The ghosts of Kant and Herbart seemed to be there surrounded by the shades of long gone philosophers, logicians, epistemologists, with even a few anthropologists hanging around. But these gentlemen were all theoretical in real life and of course much more theoretical as ghosts. So no one paid much attention.

TEACHERS EVERYWHERE are familiar with the expression, "All learning is creative." It has been said repeatedly that every learning act is creative: "When a child learns that two and two make four, that is a creative process." The general argument is that the idea acquired by the learner could never have been acquired by anyone else, hence is created. It exists in his experience *de novo*—new, original, created by him. Thousands of teachers have accepted this doctrine without question. Others have rejected it, likewise without analysis and study. Both groups have been largely unaware of either the philosophic or the practical issues involved.

### *The Philosophic Background*

Differences of opinion over the definition of creativity are but minor battles in the more general war between subjectivists and objectivists, between idealists and realists. A brief and simple article cannot include extended discussion of the philosophic arguments, nor even of the

various shades of meaning within idealism and realism. The statements immediately following are so over-simplified as to be offensive if we did not acknowledge this fact and if there were not ample reference material readily available.

The subjectivists,<sup>1</sup> in brief, hold that knowledge and reality reside in the mental processes of the person. Astounding as it may seem to the man of naive common sense no external world is admitted to exist independently. The changes in persons' perceptions and the dissimilarities between the perceptions from person to person are emphasized in support of the view. Basically no one can get beyond his own consciousness to see if a world does exist. The similarities and the permanence of some existences are neglected. Reality is remade, transformed, and reconstituted by the act of knowing. Some of Dewey's statements support this. He "assigns a positive function to thought, that of reconstituting the present stage of things instead of merely knowing it."<sup>2</sup> Many other statements could be quoted. On the other hand in another place<sup>3</sup> he seems to give the external world independent existence, referring to the world of persons and things in which we live, and to sources outside the individual which give rise to experience. This latter statement can be interpreted within his former statement, however.

That there is some truth in this view cannot be doubted. Objects in the environment do assume different meanings when used and thought about by individuals. More of this later. Carried to extremes, however, this theory arouses questions in the minds of ordinary persons. What is

<sup>1</sup> The terminology here, subjectivist and realist, follows Whitehead's usage in *Science and the Modern World*, New York: The Macmillan Company, 1926, pages 128-131.

<sup>2</sup> *Philosophy and Civilization*, New York: Minton, Balch and Company, 1931, page 31.

<sup>3</sup> *Experience and Education*, New York: The Macmillan Company, 1938, pages 34-5.

"really" real? Is reality independent of the mind, as it surely seems, or is it dependent upon the intellection of persons? These questions are not so silly as they may seem to the common-sense person.

The subjectivist view carried to the extremes of radical idealism is often clearly expressed in the prose and poetry of non-technical writers. Anatole France, though a skeptic himself, says in an autobiographical article, "The universe is as old as ourselves; it is born, lives, and dies with each of us. It is we who make it and when there are no longer any men there will no longer be any universe."<sup>4</sup> If no universe will exist when there are no men, presumably no universe existed before there were men, speaking facetiously. How individual men got here becomes even more mysterious than it is usually made by the tales told to children by nurses and parents. According to this view of life and learning, when a baby first comes to know his father and mother he must have created them. The naive but persistent belief holds that creation was the other way around. However, let us repeat that the subjectivist view which sounds ridiculous to the man of common sense cannot be dismissed without analysis.

The objectivist holds that knowledge is not a process of creation but of discovery in the main. He recognizes creativity in knowledge and learning in its accepted definition and usage. The objectivist accepts the world of things as real. As Carlyle said of Margaret Fuller on hearing that she "had accepted the universe," "Gad! She'd better!"

The objectivist cannot prove that the outside world exists. He accepts it as the most likely hypothesis with which to account for a number of phenomena. He emphasizes the similarities of perceptions

<sup>4</sup> "The Chief Influences of My Career." *The Forum*, March 1936, 95:146.

and points to certain permanences and reliabilities which seem to exist independent of the conscious reaction of persons. He accepts the geologists' findings that certain rocks existed long before there were any living things. The conception of the real world which he accepts changes from time to time but there is still a world out there. His belief that it was made up of molecules changed to belief in an atomistic structure to one made up of active electrons. But it was still an external world which he was discovering.

The individual acquires knowledge of this world through *discovery*; he does not *create* it. The objectivist believes creation to be the production of something new, original, unique in this world. The subjectivist replies that this is a sociological or anthropological interpretation of creativity, while his is an individual or psychological interpretation and entitled to equal standing.

The fact that the objectivist cannot prove the existence of his outside world is no more odd a situation than that the subjectivist denies its existence, and vice versa. The man of common sense may take comfort in the fact that the best thinkers have not settled the question. It is a baffling dialectic problem on the frontiers of thinking. The ordinary man must make what decisions he can in order to carry on his everyday affairs. Let us then turn to somewhat more practical, hence more limited considerations.

#### *The Definition of the Word "Creation"*

Dictionary definitions are necessary for intelligent, technical discourse. Without accepted, agreed-upon meanings, intelligent discourse—the meaningful exchange of ideas—fruitful discussion cannot exist. Examination of the root and definition of the word "creation" indicates clearly that its original meaning was the production

of the new, the original, the unique, the not-before-existent. Nowhere can a definition be found which admits the new-to-the-individual, the thing-learned-for-the-first-time as creative.

Before proceeding it must be noted that a certain group of semanticists ridicule dictionary definitions. The writer has seen a high school class taught that dictionary definitions are ridiculous and useless in real discourse. The bewildered class was not told that this view was designed to correct a rigidly absolutistic attitude toward definitions. Attention was not called to the fact that the entire lesson was based on words used in highly figurative language, in simile and metaphor. This view was not balanced through discussion of word meaning in scientific and other technical discourse. This group of semanticists speak and write as if words and meanings cannot ever be aligned. This point is bolstered by illustrations of the diversity of meaning selected chiefly from figurative language. It is bolstered further by supposititious dialogues or conversations which soon become ridiculous because of confused meanings. These discussions merely confuse and muddle the honest seeker for guidance. They are worse than the careless usages they pretend to clear up. No sensible person would engage in the silly conversations reported. Everyone with any sense knows that context affects the meaning selected. Selected from where—from among a number of defined meanings. Oddly enough these semanticists use words to convey the meaning that words do not have a fixed meaning.

Fortunately the larger proportion of semantics' scholars are earnestly trying to clarify the "meaning of meaning." Their careful, thoughtful analyses of definitions and meanings are fundamental. For the moment we may disregard the quibblers. We need not be bamboozled. There must

be some agreement upon definitions for carrying on the necessary affairs of life within the limited, relatively closed system which constitutes everyday life. This is particularly true when an interested group is discussing a problem or issue which has been deliberately selected for discussion. Under given conditions definitions are not merely sensible; they are inescapable. We should not let analysis of the meaning of "creative" be blocked by those who say or imply that definitions are misleading, or that one is as good as another.

#### *Usage Affects Meaning and Definition*

The dictionary definitions are merely records of usage. Sometimes they get out of date. Meanings do change and definitions with them. Many words are accepted today as vehicles for meanings which did not attach to this word at all in the beginning, nor even for many centuries afterwards. It is quite possible that the meaning for "creative" might change.

The meanings attached to words do not, however, change capriciously, accidentally, or over night. Change in meaning results from a number of causes. Careless use in speaking and writing when continued over a long period may establish meanings different from the original. New discoveries in science; changes in social, political, or economic alignments may bring shifts in meaning. The significant thing is that change is not capricious nor inexplicable. Particularly it does not come about except in rare instances through *ex cathedra* pronouncements.

What do we find when we examine the usage of the words "creation" and "creatively"? There is no significant change in the original meaning over a period of centuries. No usage appears making it synonymous with learning. To be sure, fanciful meanings appear in prose, both fiction and non-fiction, and in poetry. The

sentence from Anatole France is a case in point. However it is just this fanciful carelessness in usage which the careful semanticists deplore.

The new meaning for creativity, making it synonymous with learning, appears almost but not quite exclusively in educational literature published in the United States. It is not universal here since many refuse to accept it. The new meaning appears in some of our philosophic and psychological literature but there is far less acceptance there than in the educational literature. It is perhaps significant that books in anthropology often have an entire chapter on the matter of discovery and invention. These writers unanimously use the original meaning for creativity.

Furthermore, the new usage is of comparatively recent origin, dating from approximately 1925-1930. Professor Kilpatrick phrased it thus in 1929:

I want to say that creation is found in any and all learning, wherever learning is found. This is an extension of the notion of creation, but I want to insist upon it. Wherever there is an instance of learning, there is in some measure an active creation taking place. Saying it a little differently, wherever an individual now has a way of reacting which a little while ago he did not have, I wish to say that an act of creation has intervened. This, as I warned you, is different from the common notion.<sup>5</sup>

The statements of Hughes Mearns, who is unquestionably entitled to speak in this field, are quite different:

One sure sign of the genuineness of any art product is its unique character. Art never repeats and never copies . . . creative spirit . . . is evidenced by the individual note . . . something never imitative and never wholly from without.<sup>6</sup>

In a letter to the writer Mearns states that because of the curious interpretations often placed upon the term "creative edu-

<sup>5</sup> "Some Basic Considerations Affecting Success in Teaching Art." By William H. Kilpatrick. *Eastern Arts Association Proceedings*, April 1929, page 6. Also in *Teachers College Record*, January 1931, 23:348-359.

<sup>6</sup> *Creative Youth*. New York: Doubleday, Page and Company, 1927. Pp. 11 and 27.

cation" he is using the term less and less, substituting therefor the term "individual contribution."

Upon the basis of changing usage, there would seem to be no justification for adopting the new meaning for "creativity."

#### *The Psychological Processes Involved*

The foregoing arguments do not necessarily settle the matter. Usage might possibly have lagged behind psychological and sociological research, making an abrupt announced change of meaning legitimate. We turn therefore to the psychological processes involved.

The philosophic dilemma again confronts us. Are we objectivist or subjectivist? If subjectivist, then the individual's mental processes are all he can ever know. Everything that happens therein must of course be new, original, and unique with each successive individual since it never could happen elsewhere. Carried to a not-too-remote extreme this produces some puzzling questions. Did Anatole France create his parents when he first knew about them? Certainly, under this view of creativity. But does this make sense? Not in the world where most of us live. Did Columbus create America? The common, universal, and centuries old belief is that he discovered it.

The objectivist on the other hand points out that while individuals do differ in their interpretations (and this is desirable), it is also true that they agree in astonishing manner. He points also to the individual's reliance upon the permanence and consistency of conduct in items which are placed in the outside world independent of the individual's thought. Finally he notes that in some instances the individuals must agree with standards beyond their own subjective processes or be counted wrong. In fact in some cases individuals who differ far enough, i. e., are creative

enough in the new sense, may be locked up. Many of us arrive at checkbook balances different from that of the adding machine at the bank. Our conclusions are not validated because they are new, individual, personal, or unique. Our conclusions are wrong because they do not conform to a standard existing outside ourselves and not dependent on us for its existence. Again an individual may think up the idea of driving through red traffic lights. He will undoubtedly create something, but it will not be a new standard. Again his personal mental construction is not validated because he thought it up.

Now, however, if the individual is properly handled in such situations, in school or out, he will *discover* certain things. The individual will *discover* certain characteristics (facts, standards, rules, social conventions, social inventions, without end). He does not *create* them. He may *discover* also how to *create* others or to *creatively* improve those existing. So it is with much knowledge and learning. The learner, child or adult, *discovers* much which he does not *create*.

#### *The Sociological Nature of Many Created Systems and Institutions*

One set of the preceding arguments indicates how it can be said that "when a child learns that two and two is four, he has performed a creative act." The other set of arguments may have aroused some doubts. Now another fundamental fact may be introduced.

The number system is a product of many, many individual contributions over a period of centuries. No one person created it in the first place. It is doubtful that any one person ever could have created it. But if a small child acquires an understanding of the number system and how to manipulate it, his learning has become "creative"; he has "created" the

number system. It is pure quibble to say that he created *his* number system, not *the* number system. The small child has created an intricate, difficult, complex system which was created originally only through the cumulative efforts of many, many, bright adults. It is too bad that modern children did not live long ago to eliminate the long slow process of social invention.

The foregoing is true of all social conventions, institutions, community organizations, scientific systems. It is admirably presented in Judd's *Psychology of Social Institutions*. We may note here again that the anthropological writers also elaborate this whole view in detail.

#### *The Matrix of Creation, Then and Now*

One further point remains which does not seem to have been considered elsewhere. Let us grant for a moment that the subjectivist is wholly correct; that all learning is creative. But the situation in which his act of creation takes place is so different from that in which original creation (considered sociologically) takes place as to engender doubt about the whole matter. The child who learns (creates) the number system or any other important learning is surrounded by an environment which forces this system upon his attention constantly. Not only that; the number system is forced upon him in mature form and not as it was when first understood by the original individual who set up a part of it. The child is surrounded by a world of counting and numbering. His parents use the words and processes; all others likewise. The child cannot look at pictures, billboards, movies, nor secure radio prizes without constant contact with a systematically organized going concern—the number system.

Not so the person into whose consciousness came for the first time the first minute item of the number system. Those into

whose consciousness came for the first time various additions to the number system were in no such situation as the modern learner. Those earlier individuals evolved, originated, devised, invented, called into being, produced, achieved, *created* the number system as we use it, not merely in their own consciousness for the first time but for the first time anywhere. It may be said that the natural universe forced the number system upon them, at least on those smart enough to see it. If so then we are back on the objectivist side and agree that the original individuals *discovered* law or system in the universe.

Bringing such discoveries to society for the first time has been universally regarded as creative activity. (There might be some argument here but the point is reasonably well accepted that creative thinking is not confined to the fine arts). The situation in which this first and original creation or devising took place is in no way similar to that in which later learners "create" their knowledge. It seems quite fair to say that the word "creativity" cannot be applied to both.

#### *The Contribution of the New Definition*

The writer is sincerely suspicious of the new definition that all learning is creative but does not presume to settle the matter. To accept does seem however to pervert the meaning of both learning and creative. Worse, it may detract attention from the very important and difficult problem of stimulating creative effort in the original sense.

Analysis and discussion of the new definition, however, makes an important contribution. The situation is similar to that which surrounded the conception of the school as "child centered." No one, not even the authors of the celebrated book on this topic, believed that the school could or should be child centered. But the

term and emphasis has called attention to and aided in correcting a serious bias in the traditional school, namely, the excessive and detrimental "centering" upon adult-selected learning materials and aims.

The emphasis upon all learning as creative has called attention to another phase of this same problem, namely, *imposition* of the materials upon the learner. The subjectivists are correct in emphasizing that individuals learn things each in their own individual way. They are correct in thinking that the individual does and should make an individual contribution to what is learned. Learning should never be the equivalent of blind acceptance of imposed understandings, attitudes, or skills. Valid research shows that even in the acquisition of simple routine skills through functional practice the methods and insight of the individual are fundamentally important. But note that it is a socially recognized skill that is being acquired. It seems incorrect to say that the acquisition of ancient routines and skills and the acquisition of socially approved attitudes and understandings are truly creative. The processes of discovery, but discovery with full place for individual methods, questions, suggestions, even modifications, seem to account fully for the matter.

If we set out to develop creative, independent individuals we must inevitably introduce them, among other things, to the world of nature and of man. The history of mankind and of his institutions will be studied. The learner will read the long anthropological, biological, and sociological record. He sees the impersonal inevitability of human institutions and systems; he recognizes their use and value. These things come to him neither as things to be imposed upon him nor as things which he may accept, reject, "create" as he wills. This method neither stifles freedom of thought and examination, nor

indoctrinates, nor yet makes for anarchic individualism.

In other words the modern school is to so introduce the learner to the world of things and of man that he discovers this world and does not have it thrust upon him unready and unwilling. He discovers not only the organized society in which he lives but discovers how it was evolved. He discovers, even more important, how each succeeding generation improved both the social structure and understanding of the physical world. He discovers the methods by which he may continue the creative process.

#### *Recent Discussions of Learning Tend Toward Balance*

Mearns<sup>7</sup> has elaborated his term "individual contribution" in a brief article. His view preserves everything of value in the individuality and uniqueness of one's learning but at the same time avoids confusion with the original meaning of creative.

Bode in his *Progressive Education at the Crossroads*<sup>8</sup> has advanced arguments similar to those in this article. He pokes some good-natured fun at the looseness of the new definition and of the philosophy back of it. In his *How We Learn*<sup>9</sup> Bode presents an excellent analysis of education and learning from the pragmatic point of view. He states explicitly that "learning, then, is a term which covers a variety of meanings." Bode goes on to distinguish several levels and several kinds of learning. He gives full place to individual reaction, to insight, but he nowhere identifies all learning with creativity. The word "creative" does not occur in the index of the volume. Bode's discussion is in accord

<sup>7</sup> "Some Notes on the Individual Contribution." By Hughes Mearns. *Educational Method*, January 1938, 17: 166-169.

<sup>8</sup> New York: Newson and Company, 1938. Chapter 6, particularly pages 94-100.

<sup>9</sup> Boston: D. C. Heath and Company, 1940. Chapter 15, particularly pages 241-252.

with many other analyses of learning by biologists and psychologists.

Probably the most explicit and helpful discussion is found in L. Thomas Hopkins' *Interaction; The Democratic Process*. He retains the word "creative" and uses it inclusively in regard to learning. However, the word could be dispensed with without detracting his discussion in any way. In fact he seems almost to state the "discovery" point of view when he says, "No individual at any age should be pushed out into the culture faster than he can differentiate creative behaviors which will insure a creative remaking of the self and personality."<sup>10</sup> His discussion indicates throughout that the individual is to discuss, to question, to criticise, to learn by his own methods. But equally he recognizes culture materials which exist outside the individual. Further he sometimes uses the word "creative" in its original meaning, sometimes in the new meaning within the same discussion, even within the same page. It is perhaps significant that practically every chapter or book in print which deals with creative learning fails to distinguish sharply and consistently between the two meanings.

#### Summary

It seems as if "creative" should mean

<sup>10</sup> Boston: D. C. Heath and Company, 1941. Entire book is valuable in this discussion.

the production, calling-into-being, origination of something new, unique, original. The definition of "creative" as inclusive of all learning does not seem truly justified on the basis of derivation, usage, psychological processes, or sociological situations involved. This new definition has been widely accepted in education but not universally even there. It has had some acceptance in psychology and philosophy, though rejected by many in those fields. It has not been accepted in anthropology.

Why bother about all this? It is not a mere matter of definition. Creative education in the original sense is one of the great advances of the modern school. Excellent results have been achieved by individual teachers but no consistent body of theory has yet been accumulated. Careful, serious study is sorely needed. This study is likely to be dangerously handicapped if we loosely call all learning acts "creative." If all learning is creative we will then beget creation through application of good old standard principles of learning. There will be no particular need to study further except to carry on the usual refinements of existing knowledge. This will dull discrimination and distract attention from much needed research upon a delicate and subtle type of teaching and learning, namely, the emergence of truly creative activity.

## What Shall I Say?

By Mae Rowe

My teaching thoughts are all upset today;  
My plans were made; I knew what I would say  
Until just now I chanced to see outside  
A man upon the ash-pile, scattering wide  
The ashes, as he picked out coal to burn.

His child is in my class and quick to learn.  
She must not see; I must not let her know.  
And yet her friends can see him if they go  
To sharpen pencils at the window sill;  
They will call out to me, I know they will.

By MILDRED C. LETTON and JESSIE TODD

## An Adventure in Creative Writing Stimulated Through the Art Program

Miss Letton, teacher of fifth grade, and Miss Todd, art teacher, in the Elementary School, University of Chicago, describe how a group of ten-year-olds recorded their impressions of a visit to the studio of Frederick and Elisabeth Hibbard. How it was done is suggestive to other teachers of children younger and older.

ONE IMPORTANT PHASE of the children's art program in our school is visiting the studios of artists at work. Very close to the school is the studio of two of Chicago's leading artists, Frederick Hibbard and Elisabeth Haseltine Hibbard.

Our children are familiar with examples of the Hibbards' work. In our library we have a bronze, Baby Pegasus, made by Elisabeth Hibbard. In the park near the promontory at Fifty-fifth Street is a bronze fawn, also designed by Mrs. Hibbard. Often the children pause on their way to the beach to admire Mrs. Hibbard's work. Her favorite subject is young animals.

When the children walk along South Michigan Avenue they see Mr. Hibbard's eagles in the fountain in Grant Park. Sometimes on our bulletin board in the art room we post photographs of sculpture. We often include "Tom Sawyer" by Mr. Hibbard. This statue is in Hannibal, Missouri. Although the children have not seen the original, they are fond of the photograph of it.

One morning a group of fifth grade children, accompanied by the art teacher and their classroom teacher, walked along the campus and crossed the Midway to the Hibbard Studio. The children's impressions are shown in the following poem written by the group after the visit. These lines represent a first attempt at this type of creative writing by this particular group of ten-year-olds.

### *Another World for Awbile*

The clipped green grass was held in  
From the gray sidewalk  
By the small red petunias.  
The tall trees shaded the green grass  
And the bushes  
With their red flowers.

The grass and trees were  
So soft and kind looking.

Through the doorway I saw  
Mr. Hibbard welcoming us,  
Mrs. Hibbard looking like an artist.  
Their work looked like that  
Of very talented artists.

I saw  
The studio,—awfully neat  
For an artist's.

I saw  
Mrs. Hibbard's hair.  
I liked it because  
It was short,  
To keep out of her way,  
Black,—short,  
Like a man's hair.

I saw  
Mr. Hibbard,—so jolly.  
I thought,  
He would be an old man  
With a short white beard,  
With students  
Coming and going,  
Comical, with a red face.  
Their studio seemed  
So friendly and inviting.

Inside  
I was in another world,  
A world of beauty.

Inside  
All the animals looked  
Like real ones.

So many lovely  
Animal statues,  
Mrs. Hibbard  
Must love animals.

The deer looked as if  
It were lying  
In the woods  
Looking at something.

Baby Pegasus looked surprised;  
The black cat, stuck up;  
The polar bear, happy.

The rabbit of maple wood,  
Its color,  
Its ears,  
The brown lines down its back,  
I liked.

The bronze lion cub  
Had a funny expression.

The scrub woman statue  
Looked like a polar bear  
Because  
Her chunky body,  
Her feet,  
Were white  
And her position was like  
A polar bear's.

The baby monkey  
Eating grapes was funny,  
Ha, ha!

A statue of Lincoln  
Sitting down  
Made me think  
He was thinking  
Of the Civil War.

There was a shelf  
Of famous people.  
An American general  
Looked old and gray,  
As if he had been  
In many wars.

Mark Twain looked  
So real.  
I liked his tallness.  
I thought  
He might walk right down,  
Down from his platform  
And start to talk.  
It seemed as if part  
Of his life were  
Happening.

A very good idea  
To make this statue.

It was very nice  
Of them  
To show us everything  
We wanted to see,  
And to give us  
So much time.

Nice to meet people  
Who have made things  
That you have seen  
And admired.

Outside  
I went into a world  
Of business and work.  
My head was full  
Of all the ideas  
Of things I saw,—  
Miniatures  
Of real life.  
I had been  
In another world  
For awhile.

Many persons who have read *Another World for Awhile* ask, "How was it done?" "Did one child write most of it?" "What happened to those children who were reticent about expressing themselves?" "What did the teacher do?" The story of the development of *Another World for Awhile* may answer some of these queries.

The children may need to work as a group to decide upon the beginning. In this case the class agreed that its impressions should begin at the moment they reached the yard of the sculptors' studio. The first three lines,

The clipped green grass was held in  
From the gray sidewalk  
By the small red petunias,  
were written while the group worked together orally. A child immediately suggested the next three lines,

The tall trees shaded the green grass  
And the bushes  
With their red flowers,

which the group accepted. The teacher then asked the children to write down their own impressions of what they saw, what they felt, what seemed important to them. This writing was entirely individual and was done without further class discussion.

Here the teacher needs to be wise in her comments and encouraging to all the group.

Their work looked like that of very talented artists



Many children who hesitate to reveal their thoughts because of fear of ridicule often prove the most creative. One must be patient and understanding. Every child should have an opportunity to contribute. Perhaps Jim may have a good idea, poorly expressed. The teacher may show her approval of the idea and suggest that Jim experiment by expressing that same idea in several different ways. However, even though a child's best effort seems plain and unimaginative, it should be included in the whole contribution of his group. Find something to praise about the best effort of each child, particularly those who hesitate to express themselves.

Without further discussion, the papers were collected. A day or two later, after the teacher had read all the material, she discussed with the class what had been written. The group discovered that all the writing fitted into this general pattern:

Description outside the studio (written by group before individual writing was begun).

A series of individual impressions inside the studio (so the class decided to use the repetitive, "I saw").

A series of abstract impressions inside the studio.

Expression of appreciation of the Hibbards' kindness.

#### Impressions upon leaving the studio.

This pattern was followed when the teacher put together the individual contributions of the class. Each child was consulted about how he thought each line of his own contribution should be written. Those who had many ideas contributed more than one to the poem in some cases; others contributed only one, but every child was able to say of certain lines, "These are my impressions."

In the beginning, the teacher may assemble the children's writing into a whole but after a few times, the children or children's committee, can make their own decisions about the grouping of ideas and the length of lines. As the children gain more confidence in self-expression, the amount of material written will increase in quantity as well as quality.

The class selected the title from the writing of one of the boys, and decided that his idea belonged at the end of the poem. Later the class arranged the whole poem for choral reading and made a recording.

We have found that creativeness in one field of activity seems to increase creativeness in other fields. While the group was engaged in creative writing, the same group was more creative in other media such as clay, crayons, and paint.

## When Children Write

*How to make language a satisfactory medium of expression in young children is described by Miss Herrick, who is a teacher of six- and seven-year-olds in the Angier School, Newton, Massachusetts. She tells how to begin and how to stimulate further creative oral and written experiences, shows how these experiences can lead to really functional drill, and points out the importance of effective speaking and writing in the growth of the individual.*

JUST AS YOUNG CHILDREN need art and music as media to interpret their feelings and experiences so do they need language both oral and written. Appreciation and understanding of children's ideas and creative efforts are the important things. Creativity on the part of the teacher is not necessary, but belief that all children have the latent power to create, is. If we truly believe this, the children will know it in the way we speak, in the atmosphere on the room, and in all our dealings with them. In such an atmosphere the teacher guides the children toward self-direction. "Discipline" is not forced nor superimposed. In this atmosphere language—oral or written—is part and parcel of everyday living in the schoolroom, not a subject to be taught for half an hour on Monday, Wednesday and Friday.

If we wish to bring forth expressions of worth from children, we must first listen to what they say. We begin with a daily conversation time. The children talk of home, family, friends, toys and pets. They

relate story after story about these known things. During this telling stage, if we listen well, we get an inside picture of each child—his interests, his ideas and his understandings.

Some children will not enter into conversation at first. It happens over and over again. The shy, silent child with everything locked tightly inside comes slowly out of himself. Ann is a typical case. She was very shy and spoke only to her closest friend at recess or at free time in the room. The results of her painting were mostly puddle-like blotches. But she was encouraged to play with color. One day in her experimenting, she did a lovely thing—blurred yellow, green, blues, grays, and soft black in informal arrangement. One child said, "Gee, 'Fall Twilight'!" We had just written a poem by that title.

Many and varied exclamations of approval came from the group. Ann was a little startled and oh so pleased. Her painting improved rapidly from then on, but more important is the fact that she voluntarily told us about her next picture which was of a butcher. She was released and freed to express herself through both art and language. By February of that year she was writing at least three poems a week completely independent of the teacher, and offering delightful ideas to the group. Here is one of her poems:

Tiptoe, tiptoe,  
Quiet feet all around,  
The man of seven o'clock  
Tiptoes through the town.  
Tiptoe, tiptoe,  
Up and down.

Freddie was another child who could

not enter into morning conversation until one day David told us about his baby brother. Freddie interrupted to tell us about his sister, age four, and her early morning escapades. In telling his story to match David's, Freddie so completely forgot himself that the children rocked with laughter and the next day asked for more about his sister. Freddie had not taken kindly to his baby sister until the class so thoroughly enjoyed his stories of her antics and the part he played in rescuing her. Then his attitude toward her changed.

And so the child grows in security and in his desire to express himself through conversation. He gains poise; he learns to organize his thinking; he grows in his ability to speak with a purpose, and he builds a better vocabulary with ever-widening concepts. The conversation of the children about him motivate his interest and give him new ideas to share with his fellows. They in turn pool their interests and ideas until as a group they are able to discuss vital room problems and their solutions. The individual child feels himself a member of a group. He gains self-respect as his ideas are appreciated by the group. His need for recognition is satisfied and he learns to respect the ideas of others. Even his sense of humor may be developed. But most of all, verbal expression gives direction to his thinking and thus to his ultimate actions, which if guided constructively lay the foundation for a better citizen.

Conference periods, discussions and daily plans are natural outcomes of such conversations. Finding the answer to what we shall do for the room assembly, how we shall make the new animal cage, what we shall use for the mural background—all this class action develops a thinking child and aids in his organization of ideas and his desire to exchange ideas—the very foundations of creative writing. So, all this conversation offers opportunity for creative

thinking, supplies a stimulus, and helps to bring forth the latent creative power we know to be in all children. It is good mental hygiene.

#### *How Group Poems Develop*

The plan for developing creative experiences in oral or written language is easily outlined. The time element depends entirely on the group. Conversation, leading as it does to the recording of group stories or the reading of charts, leads directly to the desire to write either factual or imaginative group poems.

The desire on the part of the group to write a poem may come about by accident. Someone said in describing the kangaroo's walk, "a kangaroo hops and then he stops."

"That sounds like a poem," said one.

"Let's finish it," said another.

We were singing when a kitten came into the room one day. Each time the teacher gave the pitch, the kitten would "meow." Everyone laughed loudly and the teacher turned the pages of her book saying, "I hope I have a kitty song." Harry said, "Why don't we make one." Why not, indeed! Young children are ready to write anything—song, poem, story—if given the opportunity.

We had been to the airport and were deep in the subject. One morning during conversation about the airport someone said, "Please read an airplane poem." Someone else said, "No, let's write one," and immediately giggled. It will never be known whether that child meant to be silly or whether she voiced a hidden desire. The teacher did not wait to find out; she agreed enthusiastically. And out from the group came *Little Red Airplane*. (Note the nursery rhyme quality).

#### *Little Red Airplane*

Fly, fly little plane,  
Fly up to the sky.

The sun sparkles,  
The wind blows,  
The clouds roll,  
Fly, fly little red plane  
Fly.  
The rain rains,  
The snow snows,  
The wind blows,  
But little plane goes.

*Fall Twilight*, for which Ann's painting was named, developed from a painting problem, just prior to Ann's success. On a mural they were painting the children wished to show a fall twilight over a mountain top with a plane above it. They talked about the sunsets which were quite lovely that fall, but were disappointed with their results in reproducing a sunset in crayon. Our art supervisor suggested we try water color. We had wonderful success. The oh's and ah's were spoken softly over the experimenting with water color for the first time. The fact that three colors and black could make so many shades and tones in the new medium was a revelation. "See, I made green." "See, brown." "How did you get it?" "I'm not sure. Try yellow, red and a little black." Some of our wiping papers (used instead of cloths because of necessity) were saved for the sheer beauty of the colors and their arrangement. And so another poem was made:

#### *Fall Twilight*

Sunlight through trees,  
Dark blue overhead.  
Wind through the leaves,  
We go to bed.  
Stars come out,  
Moon lights the sky.  
Jack Frost is about,  
In bed we lie.

During a walk to the firehouse, the children had watched the building of a new house. "Let's write about the new house," suggested Tom when we returned to our room. And so all together we wrote: (The children spelled the various sounds as they heard them).

#### *The New House*

Thr-rthr, the steam shovel digs the foundation,  
Putt-bang, putt-bang goes the cement mixer,  
Down goes the cement.  
Bang, bang, the sound of the hammer,  
Zzz, zzz, the noise of the saw,  
Bthrr, bthrr, the drill does its work,  
Clatter, clatter up goes the ladder,  
The carpenter works all day.  
Slush, slush, the sound of the painter's brush,  
The house is ready; the work is done.

After they wrote it I read Walt Whitman's "*I Hear America Singing*," and so grade two thinks "Walt Whitman is a nice guy; he writes the way we do."

One day a child brought in the magazine section of *The New York Times*. It was to be his contribution to the morning conversation. It pictured signs of spring, a bluebird, Indian pipes and a chipmunk. This poem grew out of that discussion:

#### *Spring Things*

Pussy willows bloom in spring.  
Aren't they the softest things?  
Jack-in-the-pulpit says, "I think it's fun  
To jump up in the spring sun."  
The bluebird flies from tree to tree  
Saying, "Chip chee, look at me."  
The chipmunk runs along the wall,  
Hiding behind the stones so tall.  
Brownies hopping to and fro;  
They're the littlest things, you know.  
Indian pipes so skinny and small,  
They're not very strong at all.  
Little children run here and there,  
No more heavy clothes to wear.  
Spring is here!

One day Billy painted a picture with a new stroke he had never used before. It was purely by accident and he was very proud of it. He brought it to me and said, "Don't you think it's worth a poem, so we can hang it up over there?" (Only group poems were hung with individual pictures because of limited wall space).

We hung Billy's picture in the front of the room. The children said, "It looks like shadows," "purple shadows," "purple shad-

ows from the mountains," "purple shadows on snow," "winter," "evening." Billy glowed. So I began taking down the lines on the board, just as they came from individuals, line by line. They called it *Purple Shadows*:

Purple shadows  
On the snow,  
See them glow.  
Very soon the sun will go,  
Night will fall,  
The shadows grow longer,  
The day is tired.  
Clouds grow darker,  
The stars sparkle,  
The shadows fade.

One of the most sensitive, shy little boys I have ever known whispered to me, "I think the day should be weary, not tired. It would be much more beautiful." The children agreed, when asked, and so it was. Billy was proud of us and we were proud of him—another job of togetherness.

The child who gave us the word, "weary," dared not speak to the class for a long time. He was the youngest in the group with a high I.Q. and much to offer. He would whisper his ideas to me and after vigorous approval he would shyly tell the class. A year of conversation helped him to believe in himself. The approval of the children was what he needed.

#### *Transition from Group to Individual Expression*

Thus the stage is set. Writing group stories and poems can go on only so long before the child naturally desires and insists on writing his own. We, having provided confidence and security, guide for better growth in each new effort rather than tear down the present one, thereby dampening or blotting out completely the desire to write. We do this because it has been shown that the young child needs approval to give him the will to try again, while the older child gains satisfaction

from the realization of a job well done. Thus in our appreciation of all these early efforts we inspire confidence and security and by the success achieved, the child will go on.

If in our daily planning we omit time for writing, the children come to me individually and say, "If I have time, I'll write a story." Or, "I know you'll like the poem I wrote." "I have a lovely surprise." Here are some of the individual efforts.

#### *Sea Shore*

By Norma

I like the way the waves go rumbling,  
On the sand the people go tumbling.  
The sand is full of shells and stones,  
And little dogs dig holes and hide their bones.

#### *Dick's Poem*

Let's all sing together  
In all kinds of weather,  
Because if you do  
You'll feel like a feather.

#### *Easter*

By David

Easter bunnies hopping about  
Thinking what little Easter bunnies  
Should be thinking about.

#### *Elf*

By Christopher

I am a little elf  
Because I feed myself  
From my mother's pantry shelf.

#### *Spring*

By Billy and George

One morning it began to rain,  
I saw it on the window pane  
Sparkling diamonds on the glass  
I could see them as I passed.

In *Spring* the two boys are forgetful of self in the single I of the poem. This process follows all the way through the children's thinking, even in poems of the larger group. As a poem is composed the children lend themselves to it and the poem in turn becomes an integral part of each one of them. Six- and seven-year-olds,

inclined to think of I first and the group and society second, are in this way able to concentrate on a central idea. No change in tense or person occurs. The creative thought of the group becomes more important than the individual.

As the individual continues in his desire to write, he gradually grows in his ability and in self-criticism, so long as we as guides help him to ever better goals by putting in his hands opportunity for widening appreciation of good stories and poems.

#### *Creative Language Experiences Lead to Really Functional Drill*

Now as the volume of writing develops and grows, group needs will be noticed by the teacher. Needs for knowing how to lay out a letter, how to spell certain words day in and day out, the reason for punctuation in making an idea clear to others, the desire of the child to have neat margins and to have his work legible are natural outgrowths.

However, capitalizing on this self-motivated interest, we take these needs out of the writing situation and give definite drill, on their level, on punctuation, capitals, well-formed letters, and so on, to the whole group or to small groups, wherever and whenever and as long as the need is felt. Thus the group has a definite carry over into future work for the need came from each individual and it is his desire to improve.

We have our own rules made through discussion to guide us in our written work. For spelling we have a chart—soft words, loud words, airplane words. We consult the children's dictionary, the word chart, and if a word cannot be found in these sources I write it on the last page of their spelling notebooks. They are responsible by the end of the month for words constantly needed by the group. Rules last

year's class drew up for themselves finally evolved into these:

We will leave margins on each side of the paper.  
We will size our letters.  
We will punctuate all sentences.  
We will begin each sentence with a capital.  
We will write neatly.

Writing takes so many forms—poems, stories, and letters to children who are absent. The six-year-olds may send most of them as a group oral effort written by the teacher. But by the second or third grade, the children are only too delighted to write all by themselves to absent friends.

The need for letter arrangement is necessary. It can be an amazingly short time before everyone learns correct margins, can spell the name of the town, the school, and place the heading correctly. The spelling of such words as "better," "feeling" and "sincerely" is learned from sheer desire to banish the necessity for looking them up on the wall chart. Punctuation becomes a vital and interesting thing when you need to know how to make a story sound exciting. Writing of *Things in Spring* illustrated this point:

#### *Things in Spring*

Slowly the ice melts on the pond.  
Blue waters sparkle in the sun.  
Swiftly flows the mountain stream  
On its way to the river.  
Bears wake up from their long winter's sleep.  
Frogs come out of the mud, croaking loudly.  
Birds fly back,  
They sing!  
In the spring.

Mother Robin lays little blue eggs.  
Buds are blooming,  
Leaves appear,  
Crocus grow green on the hilltop,  
Dandelions shine in the sun.  
Butterflies are in the meadow,  
Violets grow blue and white  
In the wood's dark, mossy places.  
Dew sparkles on the lilies,  
Sun turns the forsythia yellow.  
Cattle go out to graze again,  
Everything is as happy as can be.

### *Humble Beginnings of an Important Outcome*

Democratic living demands that people be able to speak convincingly to a group. This requires confidence and poise which has its true beginnings in these youthful conversations. Children learn to hold an audience at conversation time or in discussion or conference time by gradually feeling the interest of the group come or go. The child who has a restless audience will put forth all the more effort the next day to interest his audience. Calling attention to why we liked John's story, "Didn't he tell it well?" "Couldn't you hear all he said?" "It was interesting because he told us just the way it happened,"—such a little help goes a long, long, way. So when enough stories have been written, perhaps two months of them depending on the group entirely, (when everyone is participating from desire) *then* we read some aloud, each one reading his own.

The audience attention and interest are a motivating force. Any one thing can be over stressed, but the strong teacher will know her group and will be sensitive to moods or rude inattention. In summary

we can say: All children can create in varying degrees, and if we believe this, we will listen to class conversations which start the process of freeing the child. These class conversations lead naturally to group discussions, conferences, and daily plans, which in turn lead to recording reading charts and experiences. It is only a matter of time and the group's ability as to what point and what incident will bring forth the need to record a group poem.

Children will go on recording group poems only so long before they naturally insist on writing individual poems. These efforts are accepted and we find group and individual needs for truly functional drill outside the writing period. We never forget that in these early years it is expression we are after and only as much of the *rules* as can be absorbed meaningfully.

"The thing most to be valued is how the child or the group is active, dynamic, thinking, feeling, pushing ahead, moving forward physically—all these are taking place at each step and phase—and note that the process is self-directing and in general contains its own inherent testing."<sup>1</sup>

<sup>1</sup> *Remaking the Curriculum*. By W. H. Kilpatrick. New York: Newson and Company, 1936. Pp. 50-51.

### *On Developing a Love of Poetry*

EVERY teacher who would lead boys and girls to a love of poetry must first achieve a love of poetry for herself. She must know clearly what differentiates good poetry from poor poetry, and she must search with joy and with enthusiasm for those poems which will illumine life and enable boys and girls to enter with renewed enthusiasm into experiences both real and imagined. I could not keep school without my scrapbook of verses, those that I have found hither and yon and copied into a book, grouped by the experiences they offer to boys and girls of all ages. It is a treasure chest of inestimable value, the kind which may belong to any boy or girl who follows a similar quest and to any teacher intent upon opening the realm of poetry to children, that their joy may be full.—Dora V. Smith, professor of education, University of Minnesota.

## Creative Verse With Young Children

*Miss Johnston, teacher of first grade, Wichita, Kansas, public schools, names some of the principles which underlie verse writing by young children and illustrates these principles by quoting samples of children's work. "Let it be said at once," says Miss Johnston, "that no specific directions for procuring such writing can be given. But like all creative work, while it cannot be compelled, it frequently can be evoked."*

A ROBIN WAS HOPPING uncertainly in the snow. His feathers were fluffed out, and he looked uncomfortable. A group of observing children had heard this same bird chirping happily from a sunny wall the day before. They returned somewhat sadly to their schoolroom. The next day the following production appeared on the bulletin board:

### *Robin in February*

Robin, you came from the South too soon!  
Did you think it was Spring?  
So did I!  
It was warm in the afternoon;  
Then the cold wind blew and the snow came  
down.  
Little Robin,  
You had better snuggle your head under your  
wing;  
It is not Spring!

This article is an attempt to suggest a few of the principles which seem to underlie verse writing by young children. Let it be said at once that no specific directions for procuring such writing can be given. But like all creative work, while it cannot

be compelled, it frequently can be evoked. The chief requisites on the part of the teacher are a spirit of *camaraderie* with her group, and an appreciation of poetic expression. If she has these, and is willing to proceed slowly, both she and the children may hope to find the joy and enrichment which comes from artistic self-expression.

In the beginning, the necessity of background will be evident. This must be built up as carefully as that underlying any other process with which the child is but vaguely familiar. It is quite possible to quench any desire for poetic expression on the part of a child by asking him to write a poem before he cares for poetry. The amount of time spent on the cultivation of appreciation probably will show greater returns than that of any comparable period of the process. Its length will vary with different groups, depending upon the previous experience of the children. But it cannot be eliminated.

If the teacher likes poetry the time of preparation will be most enjoyable. She will select poems within the comprehension of the group, some of them having a dramatic quality, and read them to the children, conveying by voice and expression her own appreciation. She will note which ones elicit the best response, and will read other similar ones. When this period of reading has become a time awaited with expectation of enjoyment, she may help the children make a little analysis by questioning, "What did you

like about it?" "Could you see any pictures?" "What was the author really trying to tell us?" In this way the child is led to see that the thought comes first and will be saved from using stilted phrases, or adding an incongruous line, because it can be made to rhyme.

#### *Give Attention to Words, Phrases and Rhythm*

After appreciation has been awakened and some skill in analysis developed, attention may be called to appropriate words and phrases. "Were there words that you like especially?" "What words made you see a picture?" "Were there color words?" "What were the funniest words? The most exciting?" Some teachers at this stage have had children give all the descriptive words they can supply about some occasion or object of interest. If this can be done in a play spirit, and not made a formal thing, it is doubtless good. Somehow, the children must gain a feeling for effective words. But it must be remembered that even with little children the muse may show herself temperamental. And nothing kills the creative glow so quickly as too much formality. If lists of descriptive words are given they should be used in some production which will seem worth while to those who have supplied them.

It is probable that a better way would be to note expressive words or phrases which the children use unconsciously. Then one may show a glad surprise and say, "Did you notice that new word Stanley used? Was it a good word for what he wanted to say? Why?" If this is continued, and the children are being given many examples of expressive phrasing both in prose and poetry, there will come a time when they will be both willing and eager to try to express themselves effectively. These lines came from individuals in a first grade, describing a narcissus, whose

growth and flowering they had watched:  
Long green leaves, soft and slender,  
Flowers that look like beautiful stars...  
You are so pretty we should put you in a golden  
bowl!

The rhythm of these lines also will be noted. Before they were produced the children had memorized a number of poems. Certain favorites were asked for again and again. After a time the teacher, in repeating these, would pause before words and phrases which she thought the children knew, and they were happy to supply them. The poems were always read as a whole, and finally the children were repeating them with the teacher.

Then definite attention was called to rhythm in answer to the teacher's question, "How is a poem different from a story?" After discussion they came to the conclusion, "A story runs along, but a poem sort of swings and sings." Then the teacher could say, "You, too, can make poems. Suppose we try. First we think of something interesting we want to talk about. Then we try to use the right words to say best what we want to say. Then, you have told me, we make it swing and make it sing."

Some time was spent in the building of power. Since emphasis was always on the thought, the compositions of this period were quite prose like, but with something really authentic in feeling. Rather characteristic is this bit:  
Birds, birds, you had better be on your journey;  
You have a long way to travel, and it's going to  
be cold here.

And from another group:

Leaf buds crawling out of little coats,  
Violets popping up to meet you,  
Gardens making things to eat,  
Good morning, Spring!

Much appreciation for real accomplishment was expressed by the teacher. Her attitude was, "You like these poems; you

can do this, too. You can say it in a way that is your very own, a way no one else has ever said it!" Then when a striking phrase was given, a pleased excitement was shown, "Duane thought he could not do it, and see what he has done!"

No critical word was spoken of any effort, but each child was made to feel that if one of his contributions was not used the next one might be. The first work consisted of rhythmic sentences suggested by the individual children, and arranged by the teacher. In fact all the productions here given represent this composite group work. Its advantages will be discussed later. Sometimes phrases rather than sentences were given, for children often speak in phrases. Bible stories formed the background for the following lines, written after a visit to a church when the organist was practicing, at Easter time:

*In the Church*

Great arches, tall as trees;  
Beautiful windows;  
Beautiful colors in the windows;  
Pictures of Jesus in the windows;  
Jesus teaching His disciples;  
Jesus sitting by the well;  
Jesus standing at the tomb.  
Women coming to the tomb;  
Jesus going to the Father;  
Jesus, shepherd, watching His sheep.  
The beautiful colors go with the pictures.

Beautiful music in the church;  
Music on the big pipe organ;  
Wonderful bells that chime;  
Music about Jesus;  
"Silent Night" on the organ,  
Oh, it was sweet!

Church built for all the people,  
Old people, young people,  
Little children and babies;  
All people that want to know about God.

In this group work each child feels that he has had a share, yet it would be impossible for a single child to produce such a composition.

*Make Use of Emotional Interests*

When the background of appreciation has been built up and some practice given, it is always well to wait for some occasion in which the group is intensely interested, as a setting for the first poem. The object of a poem is not so much to narrate events as to indicate how those events make the narrator feel. So some kind of emotional interest would seem to be a necessity. One such occasion of interest was furnished to a first grade by the flight of great numbers of birds. The children dictated:

Birds, birds, fly, fly away!  
Blackbirds, bluebirds, robins, wrens,  
Fly away; Fly away!  
Fly to the Southland where the sky is sparkling  
And the flowers are sweet!

Another, written later by the same group, contains a certain dramatic quality which conveys to the reader a sense of urgency, with a feeling of impending disaster:

*Ice on the Streets*

Cars, cars, stop!  
The cars cannot stop!  
They slide and slide.  
They go faster and faster at the stop sign!  
Men, put on chains!  
Shift your gears!  
Drive carefully!  
The streets are slick with ice!

The value of this emotional interest cannot be over estimated. It is the quality which gives release, sets free the imagination, and helps the child find words and phrases which exactly fit the pattern of his thoughts. A teacher who is *en rapport* with her group will share and help sustain this emotion until it is finally captured in words. Emotion may express itself as keen appreciation. The following lines were written by a first grade in answer to the question, "What do you think is the most beautiful thing in the world?"

*The Beautiful World*  
Purple pansies are beautiful,  
And red roses;

Our little yellow bird is pretty, too;  
The dandelions have yellow hair;  
The bright blue sky is wonderful;  
The stars in the dark sky shine all night;  
The fish are pretty, swimming in the pool;  
I like to see the trees in winter, with snow on  
their branches,  
And the grass in the summer, all green;  
Boys and girls are pretty when they are playing  
in the sun;  
I think the world is beautiful.

Some time later the same group produced:

*The Winter Day*

The icicles hang on the houses;  
The snow is white on the roofs;  
The sky looks like blue water;  
The elm tree is frozen, with ice on its fingers!

The standard which must be maintained continually in order to secure vital composition is that the production must be an authentic expression of the child's thought. The teacher should not give, or seek to evoke, any certain word or phrase. The effect is deadening, for the child begins thinking of what the teacher may want or expect him to say. Then, all portions of the poem must relate to the subject in hand. Even little children will come to recognize an irrelevant line which has been added for the sake of rhyme. On the other hand, sincerity of expression with a swinging rhythm carries a charm which renders rhyme unnecessary. Urgent sincerity is evident in the lines below, composed by a first grade. They knew their parakeets would not nest unless provided with a dark, enclosed nesting place, and maybe not then! Note the appeal in the word "surprise":

Come, pretty parakeets,  
Your nest is dark and cozy;  
Come into your little house,  
Surprise us with your eggs!

This is from a second grade:

*When the Rain Froze*

The trees have on dresses laced with silver;  
When the branches wave the ice will tinkle;

The telephone wires look like Christmas decorations;  
The grass and bushes are blooming with icicles;  
The world is shining!

Little children are quick to recognize the beauty of rhythmic lines. "You make it swing, and make it sing," they say. And the "swinging" and "singing" are what makes it a poem. If the initial preparation has been carefully made and the children have learned many poems, the rhythm almost seems to come of itself. They are quick to sense a line off rhythm, and say, "It doesn't swing," or, "It sounds jerky." The modern program of music, rhythm orchestra and folk games doubtless assists greatly in establishing this feeling. The teacher may say, "Can you make a line which swings like this one?" and repeat a line, slightly accented. One of the joys of this form of writing is that there is no stereotyped sort of rhythm, but the children may proceed with a rhythm which best conveys their thought. The very irregular rhythms in *Robins in February* and *Ice on the Streets* furnish an emphasis which otherwise would be lacking.

It is perhaps safe to say that it is the striving for rhyme which renders many children's productions inept in expression and insincere in thought. Unless there has been an unusual amount of experience, it is the opinion of this writer that attempts at rhyme should be postponed at least until the third grade. It is quite certain that any group, taking up verse making for the first time, will write with a finer feeling and a surer authenticity if rhyming is ignored until after a year's work without it. Hughes Mearns says that rhyme should be regarded merely as an embellishment, never as a necessity. This point cannot be too strongly emphasized. The important thing is that the child thought be kept "aromatic and sure."

# On Teaching Drawing To Children

*What a Guatemalan artist said to a group of American teachers, attending summer school in Guatemala City, on teaching drawing to children. Mr. Corzo made these comments at an exhibition of his "Infantilistic" pictures in the English-American School.*

IF TEACHERS WISH TO obtain good results in the teaching of drawing, especially by the free-hand method, they must come down from the pedestal on which they have been raised by their erudition. The way of all artists is a constant development of technique to return finally with this artistic maturity to a natural low plane. I do not say that this is easy, especially in the second stage of the descent, as nothing is so hard in art as being simple and natural.

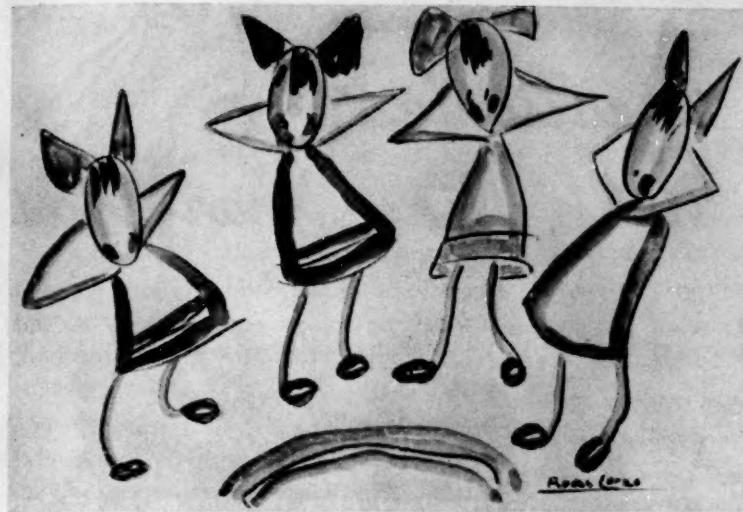
A good teacher must forget all science, all complications that life presents to his sight. If he succeeds in returning to a child's ingenuousness he will see and have a real taste of the plainness and fineness of things. By not using, as would be logical, experience to judge when this return voyage should be made, the child, still without this experience, is placed in a very difficult position, is confused by the chaos, and even half turned to the multiple thing presented by the adult. There are some teachers who are proud of their erudition but their learning complicates even more the problems of the child.

Modern pedagogy avoids the great abstract quantities, substituting for them a small number of objects known to the

child. For example, when teaching arithmetic if instead of making the child add millions and millions which he doesn't understand, he is taught to add one shoe and one shoe, he will understand what arithmetic is and will form his own idea of what is to be done.

It is just the same in teaching drawing. A child from five to eight years old does not see a single person but rather two great masses—a circle for the head and another for the body to which he adds four lines to form the limbs. Most drawing teachers insist that the child be raised to the level of an adult and have a plastic conception of the human body. A young child cannot know about proportion or composition, much less rhythm. Probably many teachers who are confused in teaching drawing themselves ignore these problems of plastic art, which they make their pupils copy instead of the animated doll—the child's representation of the human figure. Teachers also force their pupils to copy finished works of nature or lithographs of doubtful taste, demanding exact copies. If they would leave behind their knowledge and prejudices, turning eyes of wisdom to the soul of the child, they could teach their pupils drawing with good results, although they are not artists.

Another great mistake of many teachers is found in wishing to convert every child into an academic artist. This determination only results in nullification of the child's personality. I have tried to go back to the child's mentality. I have studied carefully



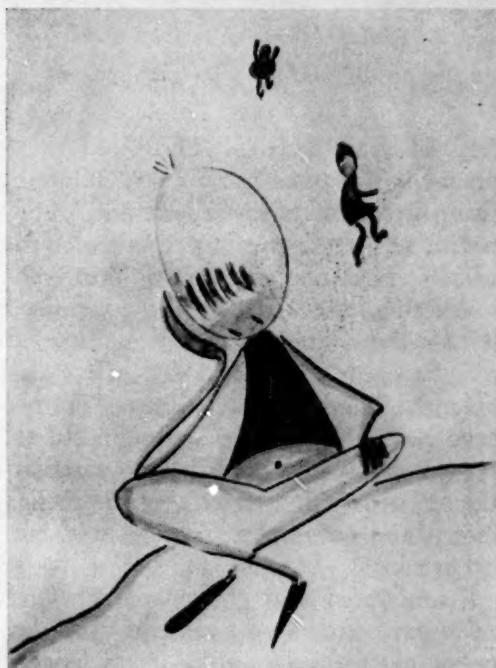
*Infantilistic  
Drawings  
By Corzo*

gested ideas. They would go from one picture to another, as a humming bird flutters in a large garden.

In the pictures where I had problems of proportions, combinations of colors,

each step in the development of two children, ages eight and four. I have placed myself before them, as all teachers should place themselves before their children, as a pupil among them trying to learn that which can be called experience or practice, everything children can teach us daily. I have practiced the drawing which I call "Infantilistic," free from details, disregarding proportions, trying to condense the form of the motive as the child would see it. Two infants supplied with paper and pencil, drawing puppets of their own initiative, have taught me this drawing which must have traces of one who has had some practice in the matter, but who has tried to be plain.

I have had another important experience: I put before the children water colors of a larger field in art—scenery, printed figures, studies made for grown-ups, and then I showed them the infantilistic drawings. Before the first work they were speechless and thoughtful. On the other hand, the infantilistic drawings awoke their interest and untied their tongues. Fantastic narrations on the pictures were heard. This means that the pictures had spoken to their mentalities and had sug-



lineal designs and a real perspective I discovered that the children realized what the object was but were not interested in it and showed a very indifferent attitude. It was logical; they were the children who were adding one shoe to one shoe, with a smile in their eyes, instead of trying to add millions and millions.

## Working Creatively With Nine-Year-Olds

*Middle grade teachers often ask, "How do you do it? Where do you begin? You who teach in primary grades do not have to meet such rigid standards in reading, writing and arithmetic as we do. How is it possible to teach the three R's and yet have a 'creative' program with the children?" Mrs. Kasakoff, teacher in the McDaniel School, Philadelphia, describes how she and her pupils "did it" with satisfaction.*

THE BEGINNING OF FEBRUARY! I met my new class of thirty-seven children. I had taken stock of my records and found that my class age range was eight to eleven years. The I.Q. range was from 80 to 130.

The children walked in on the first day, looked about the room surreptitiously, folded their hands and looked at me expectantly. Here was a challenge. Thirty-seven pairs of eyes and I was supposed to say something and start the too familiar routine of reading, writing, arithmetic, history, and geography. There it was, cut and dried.

I announced that there were crayons and water colors on the table, clay in the crock, colored chalk on the board ledges, poster paints near the easel. There were books in the library and some writing paper; drawing papers and pencils were on my desk. The children could use whatever they wished.

There was a wild rush for materials, and in the general confusion several pans were spilled. The class worked for an

hour. Some of the children didn't attempt to finish anything. They flitted from one thing to another. At the end of the hour materials were put away and the results exhibited.

The children sat on the floor and I started the discussion. Did you enjoy your work period? What would have made working even more fun? How can we use our time better? As a result of discussion the class decided upon the following rules: (1) We must finish one thing before beginning another. (2) If we spill something we must clean it up without being told. (3) We must replace in good condition whatever we use. (4) If there are many people who want the same material we must take turns using it. (5) We will have a work period every day unless the class breaks the rules. This last rule was emphasized by varied repetitions.

The discussion was terminated by the recess bell. When the class reassembled, we sat on the floor and talked about what we wanted to do during the term. The class decided that we ought to learn to read, to do number work, and to write. The writing included spelling, using "big" words and correct punctuation. We agreed that we had better start by finding out how much each one knew. The remainder of the morning was spent in taking a diagnostic arithmetic test and in having each child make an arithmetic inventory for himself.

In the afternoon I told the class that there were some fine books in the library

for their use. We spoke about the kinds of books we liked. We decided that in order to get acquainted with the library we would each select a book, have a short would read aloud. As a result about eighteen children read to us.

At the children's suggestion, paper was distributed, and each child wrote his suggestions for tomorrow's work.

#### *We Stop to Evaluate and to Set Goals*

At home I took stock of the day's work. The diagnostic test showed a great need for work in division and problem-solving. The written work showed that I had a class with a wealth of ideas, but handicapped by an inadequate tool.

Much of the same procedure was followed for about a week. After that time I felt that I had gathered enough material to delineate my aims in working with the class and to set certain goals for myself: (1) To guide the class in creating a democratic classroom where the will of the majority would be respected, and where the individual's growth and expression would at the same time be encouraged. (2) To unfetter the creative ability of each child so that he would be able to express himself freely in many media. (3) To help each individual perfect his tools of expression so that expression would not be crippled.

The class evolved these standards for itself: (1) To learn to work together and to help each other. (2) To learn to write easily and correctly. (3) To learn to use numbers. (4) To be able to read books, newspapers, magazines, and maps. (5) To learn how to use all the materials in the room.

A large order this! But reaching for the stars is fun.

We found after several weeks that the following program suited us:

Assembly: 9:00 to 9:20

Work Period and Discussion: 9:20 to 10:30

Appreciation and Criticism of Work: 10:30 to 10:45

Recess: 10:45 to 11:00

Reading (research, remedial work, appreciation, discussion of reading): 11:00 to 12:00

Remedial Work in English (based on demonstrated needs, e.g., pronunciation, sentence structure, vocabulary, spelling): 1:30 to 2:15

Recess: 2:15 to 2:30

Social Studies (geography, history): 2:30 to 3:15

Music (singing, records, dancing): 3:15 to 3:30

The program was extremely flexible. The one rigid thing, and this at the class' insistence, was the work period.

#### *Experiences with Clay and Paints*

In the third week of the work period one of the boys brought in pictures of animals and figures made of clay. The class discussed them. I told them the little I knew of various sculpture media, firing, and so on. The next morning four of the children appeared with books on modelling, ceramics, and pottery. The library period was used for reports. The following morning there was a rush for the clay crocks. Half the class settled itself on the floor around the work bench and around the table with large chunks of clay. The rest of the class went about unfinished work—painting, story writing and crayon work.

That morning the work period was extended. At 11:30 we stopped our work and critically examined our results. I was elated! Each of the eighteen pieces showed an originality of form and design. There were women with babies, a madonna, an angel, a dancer, and so on. No two pieces

were alike. Albert's mother looked as if she loved her child. She held her so "good." Vincent's angel looked so peaceful, as if she were "praying for everyone."

The class discovered certain general rules in working with clay: (1) make it big, (2) make it alive, (3) make it say something, and (4) make it your own.

After two months' work we had quite a collection of modeled objects. For half a cent a cubic inch we could have the work fired in the W.P.A. kiln. The great day came when the class carefully packed ten selected pieces and we took them away. They were returned, and we saw the advantages of firing.

The next day the painting of the figures began. We used regular enamel paints to give the work a shiny ceramic look. The figures had been given a bisque firing. We had found that we couldn't afford a glaze firing. At the end of the period the work emerged in brilliant rich colors. Each piece was examined and explained by its owner with the true pride of creation.

In the meantime our painting and drawing kept pace with our sculpture work. Our room was decorated with large drawings that were free and original. The children had broken through their tightness. Now they took brushes, large pieces of paper, and swung their drawing across the full length of the paper.

#### *We Experiment With Writing*

Painting, modeling, and drawing were not the only creative work the class was doing. The children had discovered the joy of writing. The first time we had attempted to write poetry we got the usual results—poems about birds and flowers, cats and dogs, where "fat" rhymed with "cat" and "gay spring" rhymed with "birds sing." After the work period we played records and spoke of rhythm. The class chanted nonsense syllables in time to music; they

stamped and clapped in time. After reading some blank verse, we discovered that words had music of their own if we arranged them properly.

It took many weeks to wean the class away from clichés and stereotypes. But we succeeded. Each time a bit of the child's own ideas emerged, we praised to the skies. The children finally got the idea. As one child put it, "It's got to come from inside of you or it ain't no good." And from inside of them, little by little, it came.

The following examples of the children's work are fairly typical of the efforts of at least twenty-five of the thirty-seven children:

#### *Friends*

Jean (Age 8)

The blue waters flow  
Just like the snow  
Comes drifting from the sky.  
The golden sun  
Can also run  
Just like the snow can fly.  
And can it be  
That you can see  
The same old scenery  
Just like me?

#### *Autumn*

Anna (Age 8)

The autumn leaves are painted brown,  
On bitter nights they tumble down,  
They flutter awhile then fall to the ground  
And hustle along with a crackling sound.

#### *When the wind comes roaring*

He blows them away,  
While children gaily laugh and play.  
The children's hearts are happy and gay,  
But the hearts of the leaves have died away.

#### *The Way I Dream*

Charles (Age 8)

One day I had to go to bed very early. So to make up for it I had a very good dream. I dreamt I was a cowboy. I had a horse and two guns. I was a big shot all night. In the morning I told my mother that I had been a fine cowboy all last night. She said, "You were dreaming."

*(Continued on page 288)*

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By ADELAIDE RANDOLPH

## Problem Making

A CREATIVE EXPERIENCE

*How problem making can provide interesting creative experiences with language and contribute to the development of mathematical concepts is described by Miss Randolph, teacher of six-year-olds in the public schools, Kansas City, Missouri.*

WE HAVE ASSOCIATED creative expression, enjoyment, and appreciation with the language arts. Problem making involving mathematical concepts provides an opportunity for creative experiences with language in another area. Some people will take issue with the statement that making mathematical problems can give pleasure or that it is a form of creative expression. The creative part comes in learning to put into words a real or imaginative experience which involves numbers, and the pleasure comes in sharing the "problems" with others.

To create a problem implies a recognition of a problem situation involving quantitative factors which calls for a solution. It involves having in mind the known facts, something to find out, an approximate answer, and an understanding of the operations and techniques to be used.

Oral problem making usually precedes written problem making since the child can state his facts and ask the class for the answer. If his facts are not correct, the group helps him to clarify his fact thinking. When a child guesses at the answer, the group points out the irrelevance between the facts and his answer and helps his progress from guessing to thinking.

After considerable experience in oral problem making, the children will enjoy writing their problems. The procedure for any written expression can be followed. If a word is needed, supply it either by writing it in the individual's word book, on the board, or by spelling it orally. The situation and the language have meaning. The request for a word often introduces mathematical terms in contexts which become significant since the children feel the need for them. Since the problems are

short, the children, as with poetry, get a complete picture or thought in a few lines.

Later, perhaps, will come the suggestion from the children that "we make our own problem book." If a primer-type typewriter is not available, each child can write (print) his own problem with duplicating ink or pencil on the master sheet for the duplicator or mimeograph.

Problems should not be placed on the blackboard for copying. Difficulty in focusing the eyes, relocating parts of the problem, distractions, and interferences between the eye and board delay comprehension and cause discomfort.

The problem book lends itself to a variety of uses with which the teacher may want to experiment. The completed book comes as "a surprise," "a new kind of book," and one for exploration. When the book is first compiled, there usually follows a short period of enjoyed silent reading. Mathematics is submerged. The wide variety of unexpected experiences or abilities of fellow classmates hold the children's interest. Soon they discover that answers can be found.

Oral problem solving precedes the solving of problems with pencil and paper. This is the period when mental-motor coordination is slow. Even in plain examples some children become so absorbed in making numbers and placing them in mathematical form that they forget what operations to use. To read the problem and to put the numerical facts in mathematical form require experience before it becomes automatic with the reading of the problem. Since both addition and subtraction problems should be put in the same book, the oral or written solution does not become a mechanical performance of merely adding or subtracting.

Reading has been pointed out as one of the difficulties in problem solving. The

created problem has meaning. The child, having written problems, knows what is meant by formulating and solving them. He reads with an intelligent understanding of the purpose. With the non-reader it has been found helpful to let him tell something, write it (with assistance), type it, and then read it. The old idea that expression helps impression and impression helps expression is true here.

These problems, written in simple language, are easily interpreted, the relation of the quantitative factors seen, and the numerical facts retained. There are situations in problem solving, as in reading, where leading questions are a requisite. In place of the teacher asking the questions, let the child who is having difficulty ask them. He states the problem before the class (or all read the problem silently) then he asks: What are you to find! What facts are given? What are you to do?

After experience in writing their problems, children become alert to mathematical situations and usually want to make a number of books. To write original problems is not enough; they must be saved in a book in printed form.

By the time problems are written in which there is need to multiply and divide, school experiences as well as the child's own observation improve the quality of the problem. The mathematicians of the class "make up hard problems." Sometimes "clowning" is encountered. For example:

I bought 2 sacks of peanuts for the elephants. Each sack held 25 peanuts. There were 6 elephants. How many peanuts did each elephant get, and how many were left for Ferdinand the bull?

While all the computations for the problem were not correct, the class, with the exception of one child, interpreted the problem as follows:

$$\begin{array}{r}
 25 & 25 \\
 \times 2 & \text{or} & 25 \\
 \hline
 50 & 50 & 6 \mid 50 \\
 & & 8 - 2
 \end{array}$$

For each elephant—8 peanuts

For Ferdinand —2 peanuts

The interpretation of the one child:

$$\begin{array}{r}
 25 \quad 1 \text{ elephant} \quad 1 \quad 50 \\
 \times 2 \quad 1 \quad " \quad 2 \quad \underline{-21} \\
 \hline
 50 \quad 1 \quad " \quad 3 \quad 29 \text{ For Ferdinand} \\
 1 \quad " \quad 4 \\
 1 \quad " \quad 5 \\
 1 \quad " \quad 6
 \end{array}$$

The class agreed that the second interpretation was wrong. The child who made this interpretation, a nine-year-old boy, explained to the class that anything could be divided. When you wanted it "even" you used a multiplication table. "You do not use the tables unless you say in the problem that each one is to get the same." He explained by recalling an experience that had previously occurred in preparation for a party. (A situation familiar to primary teachers.) "You remember that all the cookies were in boxes, each box had a different number of cookies. The cookies were to be divided among all the children and served on the plate with the ice cream. Should they be divided by placing three on one plate, one on another, two on another? No, each plate was to have exactly the same, two. Well, I didn't divide my peanuts even (equally) among the elephants. I divided mine the other way because I wanted Ferdinand to have the most." A re-reading of the problem revealed that it did not specify how the peanuts were to be divided. Both interpretations were correct.

Increasingly, children create situations in which the acquisition of words, to assist them in their thinking, is a necessity. When they found the problem given below, the boy who wrote it was suddenly the center of questioning. "Is it true?"

"How many children can a horse carry?" "Did the horses stay all day?", and so on. Suddenly the boy asked the class, "Can you do (solve) the problem?" They could, and were interested in doing so. Here is the problem:

In the country the little children often ride to school on horse-back. Three children can ride on one horse. How many children can come to school on 3 horses? Sometimes 4 children ride on one horse. How many can come on 2 horses?

Other examples of the children's problems mimeographed in their books were:

I took my wagon to the store 3 times. Each time I brought home 4 packages. How many packages did I bring home?

We used 6 quarts of water to boil the fibers when we made paper. The water was far away so each child carried a pint. How many children helped?

Two girls and I went swimming. We each wanted to take 2 cookies. How many cookies would we need?

For children who have difficulty, it frequently helps them to return the incorrect problem, typed, with the question, "What is wrong?" If the identity of the children who made the mistakes is unknown these problems have some value for the class. The following problems were some of the first written:

In summer I pick blackberries. I picked 2 boxes one day and 1 box the next. How many glasses of jelly did I have?

My father gave me \$.10. I spent \$.05 for a tablet and \$.05 for a top. How much did I spend for the top?

My grandmother lets me gather eggs. I found 8 eggs. There were 3 eggs in one nest, 2 eggs in the next nest, and 3 eggs in the next. How many eggs did I find?

On our trip we saw three kinds of birds. Two of the robins were looking for worms. How many were not looking for worms?

#### *Mathematical and Non-mathematical Data*

Problems involving non-mathematical data often produce interesting discussions. Here is a sample of such a problem:

I live 3 blocks from the school and get home in 10 minutes. Keith lives 6 blocks from school. How much longer does it take Keith to get home?

There was not a discussion, there was a babble. A recent episode in the neighborhood has caused many of the mothers to insist that their children report home before going out to play. Information relative to the solution and non-solution came in abundance: time and distance, how fast Tom walked, how fast Keith walked, rain, heat, snow, ice, the traffic officer, a guy's own time, neighborhood dogs, unreasonable mothers, allowed time, school rules, long blocks, short blocks, you could not tell the time, you could tell the time.

The emotional situation was such that it was not possible to separate the relevant from the irrelevant data. The "situation-problem" and the mathematical problem were too closely associated. To solve the problem in the social situation and to assist the children to solve their own individual problem—to go straight home after school—was the first consideration.

More information was needed relative to the mathematical problem. The class on a trip with the teacher noted the time relative to "slow walking," "fast walking," and "moderate walking" on the long blocks and short blocks. (Time also was reported on running and riding bicycles.) The problem was re-formulated to read:

I live 3 long blocks from the school. If it takes me 3 minutes to walk 1 block, how many minutes will it take me to walk 3 blocks? My mother said that I must stop at the crossings. If I allow 6 minutes for the crossings, about how much time would it take to get to school?

Each teacher will have her own criteria relative to the values in these time-consuming discussions as well as to the utilization of the created problems. Criteria used in other areas may be used here:

Does the problem contain meanings for which the children have need and can use now?

Does it interpret past or present experiences?

Is it one of the many perceptual experiences from which eventually generalizations can be made?

Are the basic idea and the terminology that goes with it in accord with the children's maturity?

Creative thinking, which finds expression in writing in this area, is a happy experience for children. While problems that introduce the need of obtaining data are not common, they do occur and extend the child's experience in reflective thinking.

The use of written expression has an added personal interest which furnishes reading material on a child's level of maturity. This gives extended experiences in problem solving: interpretation and solution, data, mathematical terminology, operations, and techniques.

If writing problems is used merely as a means toward problem solving, something is lost—the illusive quality of accurate, clear expression in describing a meaningful experience. This demands creative expression and the situation must be such that the child will want to tell of experiences he has had, and to put the question for you to answer.

The problem book provides a way of sharing experiences involving quantitative factors. The outcome is lots of fun in experiences with numbers and in learning to express oneself creatively; for as pointed out in *Language in General Education*, "A growing power over language not only strengthens his ability to express himself, but by virtue of the direct connection of language with the acquisition and organization of experiences, he may also expand his desire for expression and enrich the fund of things he has to express."<sup>1</sup>

<sup>1</sup> Commission on Secondary School Curriculum. New York: D. Appleton-Century Company, 1939, p. 61.

# Across the Editor's Desk

## About This Issue

### IF AN EIGHT-YEAR-OLD

arranges words in blank verse style and says, as he hands his verse to his teacher, "I made this up before I went to sleep last night," has he produced creative writing? When a six-year-old learns that two and two make four, has he created something? Can verse making or counting be called creative learning or are they "individual contributions"—unique with the particular individual who presents them? If we accept Mr. Burton's interpretation that "creative should mean the production, calling-into-being, origination of something new, unique, original" then we would question the oft-accepted statement that all learning is creative.

In his article Mr. Burton illustrates a kind of creativity through his analysis of usage and how it affects meaning and definition of words, of the psychological processes involved in discovering as opposed to creating, and of the sociological nature of many created systems and institutions. He concludes with this warning, "If all learning is creative we will then beget creation through application of good old standard principles of learning. There will be no particular need to study further except to carry on the usual refinements of existing knowledge. This will dull discrimination and distract attention from much needed research upon a delicate and subtle type of teaching and learning, namely, the emergence of truly creative activity."

To develop creative abilities in children, then, teachers will need to know the difference between that which is truly creative and that which is learned or discovered.

Miss Letton and Miss Todd present a delightful experience they have had with nine- and ten-year-olds, describe how the experience came to be, and what was done about it. In the light of Mr. Burton's preceding discussion, would you say that *Another World for Awhile* is creative writing or is it a composite of "individual contributions," resulting from a common satisfying experience? The same question might be asked of the two following articles, "When Children Write," by Anita E. Herrick, and "Creative Verse With Young Children," by Belle Johnston.

Whether or not we answer the above question negatively or affirmatively, the emphasis

in all these articles is upon the importance of making it possible for children to live in an environment where they feel free to express themselves, where their contributions, individual and group, are received with appreciation and sympathetic understanding. Surely that which is "new, unique, original" stands much more chance of coming into being when the emotional climate in which the individual lives receives his contributions sympathetically and stimulates him to further effort.

True, much of that which all men call "beautiful," "inspired," "created" came into being under adverse circumstances. Would it not be valuable to see what might come in the way of real creativity under more favorable circumstances? Shall we, in the brave new world we are to build after the war, establish a new elite—artist, musician, writer—elite because of the uniqueness of each individual's contribution to the common good, and not elite because of money each possesses?

You will like the practicalness of Mrs. Kasakoff's story of how she lives and works with nine-year-olds. For those of you who are struggling for more flexible programs in a traditional school day and curriculum, her article will be suggestive and helpful. The possibilities for imagination, fun, and real learnings that develop number concepts as described by Miss Randolph in "Problem Making" will stimulate some of you to look again at arithmetic and at other experiences with a critical eye to determine their enriching possibilities.

Is war the result of too many dammed up streams? Can we begin now to plan for release of these streams into channels that are creative rather than destructive? "For after that first pot for fetching water was crudely made, there comes spontaneously the pot that not only is useful but is lovely to see and to touch. This is the pot shaped by an inner urge for beauty of form; for art is a way of giving meaning and significance to living."

### From Babies to Bombers

IRENE WILLIAMS WHO

LAST YEAR was an ex-change teacher in Cumberland, Maryland, from Lewiston, Idaho, is now working in an airplane factory in Seattle, Washington. Here is a paragraph from one of

her recent letters: "I do enjoy my work here; there is plenty to learn, and many opportunities for advancement. In fact I have been told by the supervisor that my first promotion will come very soon. Rapid advancements are probably due to the enormous turn-over. Already fifty percent of the employees here are women, while prior to April of this year there were no women employed here at all."

"We go to school on the outside six hours a week. It's a fine way to learn. You have an immediate need for everything you hear in the classroom. The instructor is teaching absolutely from years of experience and learning the hard way. He's never taught a class before, but he knows it is vital for us to assimilate the material and so he really puts it across. He is not as interested in grades as he is in what we put into our daily work. The class is full of questions, and the continuation of questions as we work together makes for real learning."

**Research in  
Growth and  
Development**

IF YOU WISH A GOOD SOURCE BOOK on research in growth and development you will find the December 1941 issue of *Review of Educational Research* (volume 11, number 5) of valuable help. The contents include chapters on "Social and Emotional Development" by Lois B. Murphy; "Mental Development from Birth to Maturity" by Ralph Ojemann and others; "Mental Development and Performance as Related to Physical and Physiological Factors" by N. W. Shock and H. E. Jones; "Intellectual Changes During Maturity and Old Age" by Irving Lorge; "Motor Development From Birth to Maturity" by Nancy Bayley and Anna Espenschade, and "Physical Growth From Birth to Maturity" by Harriet J. Kelley and Janet Redfield.

Arthur Jersild served as chairman of the Committee on Growth and Development of the American Educational Research Association, which prepared this volume. It may be obtained from the National Education Association, 1201 Sixteenth Street, Northwest, Washington, D. C., for \$1.00 per copy. The cost is lower for copies ordered in quantity.

**A New Year's Message** THIS MESSAGE WAS formulated by Mrs. Francis Crawford, Clifton Hill School, Omaha, Nebraska, and sent out a year ago by the Omaha Association for Childhood Education as its New Year's greeting to members. We think the thought is timely for this New Year, too. Here it is:

"Just as we feel that the greatest need of the world today is for peace, so do we feel that the greatest need of the young child today is a schoolroom undisturbed by the troubles of humanity. The primary schoolroom is one place which could legitimately and completely shut out the horrors of war, the discussion of armament, the fears of poverty, the unrest of unemployment. These, and many kindred subjects, are constantly confronting the child in his home, his neighborhood, and his community.

"There are few children indeed who are not able to express themselves at length on any of these subjects, but to what avail? How much more profitably could the child's time be spent in happy living and learning situations—in the give-and-take of normal childhood. Having his school work and school play fill his thoughts completely during these few precious hours would exclude the crowding anxieties of the adult world. Let us, as primary teachers, continue to foster the security of young children by making our classrooms havens from the disquieting influences of the world today."

## *Unfortunate*

By VILATE RAILE

The old tree has  
A dreadful cold,

The wind took  
All her clothes.

It didn't leave  
One single leaf

To handkerchief  
Her nose.

—From *So There!* (Bookmark Press)

# Books...

## FOR TEACHERS

**CAVALCADE OF TOYS.** By Ruth and Larry Freeman. New York: Century House, 1942. Pp. 399. \$5.00.

In the foreword the authors, Ruth and Larry Freeman, well-known educators and toy collectors, tell us that "the field of toy collecting is in its infancy, and many are destined to find here a source of unending delight. In these difficult times 'toys for remembering' become very meaningful. As we contemplate these objects—their history and development, we recapture something of the sanity of childhood, when the world was new and wonderful to behold."

The first chapter, Toys and Play, points out that "viewing the toy world of the past is like looking at history in miniature. Every important event, even to the guillotine of the French Revolution, has left its mark in a plaything; every development of science, every trend in art, are shown in contemporary toy making." Toys are not, as the dictionaries might lead us to believe, mere baubles, knickknacks, or trinkets.

Several chapters deal with toys classified according to types of play-activity—dolls, toy household equipment, toy soldiers and weapons, sound-play equipment, mechanical toys, the philosophical toy, construction toys, outdoor activity toys, and others. Subheadings in each chapter deal with toys made of particular kinds of material or by various processes, while the treatment of each subtopic is historical.

Somewhat anxiously at this hour of history we turn to toy soldiers and weapons, given a special chapter because of their popularity with boys down through the ages. "To some extent," say the authors, "the desire of boys for war play is a product of the culture in which they are raised. And yet, since many children clamor for war equipment in the most sheltered environment, we must conclude that there is something inherently satisfying in the use of soldiers, guns, and other accoutrements of war. . . . As a matter of fact, war play on the part of children often is a very useful device for working off the tensions created by adult conflicts." We find

ourselves agreeing that if adults of today will engage in war, children cannot be expected to play pacifist.

While all toys are ephemeral, those that have shown the greatest change with time are the mechanical toys, whose rapid shifts are described in a chapter interspersed with surprising photographs and diagrams. These are the toys urged on adults and children at the toy counter as "the newest thing." "Those who view toys from the standpoint of play value," say the authors, "may question if that change, with its emphasis on ever-new devices, is necessary or wise." In the use of the mechanical toy the child's role is passive. A modern child is quoted as saying, "I don't like toys that play with me. I like to play with them." Children, we are told, like best the toys of timeless appeal.

From the chapter on Toy Manufacturing and Marketing, we learn of the rapid growth of American toy making in the last sixty-five years. The toy manufacturers of the U.S.A. claim today that "American-made toys lead the world in maintaining high standards of safety, sanitation, good construction and educational value." As sturdy American-made educational playthings take their place in the parade of toys through the centuries, we are glad to learn that numerous museums and private collections in Europe and America are preserving "the best of today and of yesterday—the early symbols of that fascinating play which is life."—C. B. B.

**GUIDING CHILD DEVELOPMENT IN THE ELEMENTARY SCHOOL.** By Freeman Glenn Macomber. New York: American Book Company. Pp. 330. \$2.50.

Acknowledging the differing philosophies and practices of so-called "progressives" and "conservatives" in education, the author of this text determines to describe and uphold the conduct of a "progressive" type of education as contrasted to a "conservative" or "traditional" type. He offers some excellent chapters on experience units, on selecting and planning a unit

of work, and on guiding unit activities in the classroom (such as excursions, construction activities, investigation, reporting, and creative and appreciative activities.) To a student pondering over unit type of instruction, these chapters are very illuminating.

After engaging the reader through what are his immediate problems, the author then turns to the purpose of the school, and the core curriculum and what it entails. He deals thoughtfully and succinctly with such curricular content as selective social living, science, the three R's, appreciation and self-expression; classroom management, evaluating the educational program, and the teacher as counselor, considered in this order. The next to the last chapter is a summary of the author's basic principles and philosophy of education. A final chapter is devoted to factors in teaching success that do not seem to fit into any other chapter.

The sequence of content in the book is unusual but reasoned. The questions at the end of each chapter are thought-provoking. The bibliographies are not long but adequate. Particularly is this book valuable to an experienced teacher who desires to try different methods of teaching. It is this reviewer's wish that the author did not so frequently allude to the "two camps" in education but as this distinction has become established in the minds of lay people, students, and professional people, the use of the term is perhaps permissible.—Dorothy E. Willy, *Chicago Teachers College*.

**THE CHILD AT HOME AND SCHOOL.** By Edith M. Leonard, Lillian E. Miles and Catherine S. Van der Kar. *American Education Series*, George D. Strayer, General Editor. New York: American Book Company, 1942. Pp. 850. 150 illustrations. \$3.60.

In these days of expositions on techniques, expounding of theories and scientific sifting of cold statistics on that mythical will-o'-the-wisp—the "average" child—it is indeed a joy to find an author pouring the very heart of her experience into a book that is a text at the same time that it is a highly enjoyable, readable volume.

Edith Leonard, together with her collaborators, lays out a clear map of the entire field of early childhood education, and fills in a word picture that brings into bold relief the details of each phase of child development and of a functional philosophy of education both for the

home and for the school. The reader, be he parent, student or teacher, may follow the course of this book, word for word, and gain a thorough background in the modern curriculum and its relation to the child, or he may delve here and there, wherever he feels the inclination, and be rewarded by greater familiarity with the details of a particular phase of child growth or educational procedure.

The many illustrations highlight key sentences of the text. The youngsters pictured at play or at work, asleep or "just thinking," are first of all friends of the teacher or parent who sees them spring to life in his imagination as he thumbs through the volume. This true-to-life quality is typical of the language and style of the entire presentation.

The section on the teacher gives an inventory by which personal and professional equipment for teaching may be checked. This is a challenge to those in service as well as to the student teacher. Parents receive their share of attention with a parental inventory listing questions well worth careful consideration. A section on home school relationships is another indication of the authors' awareness of the newer trends in educational thought.

In the first half of the book, the child himself is the central theme. The years from birth to ten are included in the discussion. Part Two takes up many phases of modern school life, covering social studies, reading, language arts, number concepts, nature and science, music, art, visual aids and physical education. The school library, modern school architecture, and the teacher's planning are topics considered in their true perspective.

The index makes possible a comparison of similar details which might otherwise remain hidden in the bulk of the book. The questions for study and discussion are practical and thought-provoking and invoke thinking which leads to a deeper understanding of underlying principles. The references are well chosen and suggest further supplementary reading on each of the many phases of early childhood education.

The book is a contribution to teachers and parents and to all who are interested in the rights of little children to richer, fuller opportunities to learn to live together creatively and happily.—Dorothy Denny VanDeman, *Santa Barbara State College, Santa Barbara, California*.

# Books...

## FOR CHILDREN

**MARSHMALLOW.** By Clare Turlay Newberry. New York: Harper and Brothers, 1942. Unpaged. \$1.75.

Marshmallow is a small, white bunny who wins the heart of a pampered old bachelor cat named Oliver. This simple narrative is told with incredibly beautiful pictures that are guaranteed to break down any sales resistance you may have had to either bunnies or cats. In fact Miss Newberry will leave her adult and juvenile readers convinced that the combination is practically a necessity. The Oliver cat on his back resting, the Marshmallow bunny beginning to "notice more," and finally bunny and cat curled up together in furry companionship—well, Clare Newberry never did better pictures and that is superlative praise.

**ROSEBUD.** By Ludwig Bemelmans. New York: Random House, 1942. Pp. 32. \$1.00.

Teachers who learned to tell stories from Sara Cone Bryant's excellent little books will remember her African folk tale of "The Rabbit, the Whale and the Elephant." They will be a bit startled to encounter this old friend retold by Ludwig Bemelmans in characteristic style, with illustrations that match the style. Here is no simple, long, long ago folk tale, but a highly modern, and we must admit amusing, free translation of the plot.

Rosebud, an impressionistic, professorial rabbit in "shocking pink," reads that rabbits are small rodents, "shy and hysterical," given to running away in a panic. All of which makes Rosebud madder and madder. "Given to running away, eh?" He'll show them. So when he encounters a purple whale and a blue elephant (jewel tones!) he refuses to run, but uses his massive brain instead. The result is the super-colossal tug of war described in the folk tale.

Mr. Bemelmans has had a grand lark doing both text and pictures and children 5 to 8 will like it and take it seriously, while children 9 to 12 will get its subtle fable quality.

**THE LONG WHITE MONTH.** By Dean Marshall. Pictures by Theresa Kalab. New York: E. P. Dutton and Company, Inc., 1942. Pp. 252. \$2.00.

*A House for Elizabeth* by Dean Marshall sounded a fresh note in modern realistic stories and *The Long White Month* is equally delightful. It must be admitted, however, that both are girl stories that will not be too acceptable to boys.

Poor Priscilla is washed, dressed and walked by maids with never an hour in the day when she can call her soul her own. Lifted suddenly out of this pampered life and dropped down in the middle of winter woods in a log cabin that is only slightly modern, with a busy but friendly grown-up cousin who puts her completely on her own, Priscilla is a bewildered but happy little girl.

The wild birds fascinate her and in the absence of other pets she feeds them throughout the bitter weather until they know her and even light on her occasionally. She also begins to paint their pictures and write about them in a book she calls her "bird project." Her friendship with the Prescott children makes her month pleasantly sociable and supplies one unexpected and dangerous adventure. The story is told with unusual charm and girls 8 to 12 will like these lovable adults and children, and enjoy also the background of winter woods peopled with many kinds of birds and small creatures.

**JOHNNY JUMP-UP.** By John Hooper. Illustrated by Regina Bode. New York: The Macmillan Company, 1942. Unpaged. \$1.50.

Children 5 to 8 will enjoy this simple but amusing little story of Johnny's first long drive alone. The lively drawings add to the charm of the book.

Son of the owner of the livery stable, Johnny loved horses. He was always around the stable; someone was always saying, "Jump up, Johnny," which finally became his name.

# Among... THE MAGAZINES

**THE MOUNTAINS GO TO MAHOMET.** By Grace Fisher Ramsey. *School Arts*, January 1943, 42:149.

*The new school museum.* Since the war has curtailed children's visits to the museums in New York City, the museums are going to the children. The American Museum of Natural History in cooperation with four other city museums has formed the Cooperative School Museums. The educational departments of these museums have prepared exhibits on such subjects as Cortez and Pizarro, Children of Other Lands, Development of Dwellings, Foods from Land and Sea, Indians of North America, and the like.

Each museum is composed of four or five units and occupies forty to fifty linear feet of table space. "One unit," says Mrs. Ramsey, "Indians of the Plains, consists of a central panel four by four containing an illuminated diorama flanked on each side by a double case in which a few mounted pictures and illustrative materials have been attractively arranged. The materials in the cases provide the needed opportunity for children to touch and examine intimately many articles concerned with their lives and the lives of other people. They thus become a part of the child's experience and broaden his horizon."

The teachers and principals are most enthusiastic about their new school museums.

#### WAR CHANGES THINGS FOR CHILDREN.

By Elisabeth R. Geleerd, M.D. *National Parent-Teacher*, January 1943, 37:24-25.

*Discusses the perils of alarm and the extent to which children need their families.*

In considering the normal development of children one of the first requisites is a happy family life. The sense of security which naturally follows in such a situation is now disrupted by the father leaving for war service and the mother often going into some kind of defense work. The younger the child, the more easily he loses his sense of security when his mother leaves him for long periods of time.

Older children react somewhat differently. They may feel that they have actually "lost" their mothers and express this loss in crying bitterly, refusing to do things that they are able to do, becoming entirely dependent upon older people in matters of eating and dressing, and refusing to play. Even when the mother has not actually left the home but is worried or sad the child feels her unhappiness through her voice and in her manner. In such situations it is best to tell the child the cause of her unhappiness. "Even young children," says Dr. Geleerd, "can be told if they are told in the right way. . . . First of all, their confidence in the world will not be shaken; second, they will not feel that they are being left out; and third, they will be provided with an opportunity to discuss the war situation, which is a problem and a matter of concern to them as well as to their mothers. A child's scanty knowledge of the actual facts is so mixed up with frightening fantasies that it is of immense importance for him to be given the truth."

**JUVENILE DELINQUENCY — AND THE WARTIME RECREATION BUDGET.** By James V. Mulholland. *Recreation*, December 1942, 6:520-522.

*Where do young people get their recreation?* During the summer months many young people use the parks and recreation centers in the larger cities but during the months from November until March they prefer indoor gymnasiums and such events as dancing, basketball, bridge, volleyball and handball. In some cities indoor recreational facilities are not open and so young people resort to other activities and other places for their recreation. Often these are but next steps in the line of becoming delinquent.

The schools have a great responsibility in helping to prevent delinquency. Teachers come in direct contact with children. They know the natural leaders; they know the timid child as well as the bully; they can help by suggestion, advice and cooperation with parents. Wider use of schools and get-togethers will help.

# Research...

## ABSTRACTS

Editor, JOHN A. HOCKETT

CHILDREN'S CONTRIBUTIONS IN ELEMENTARY SCHOOL GENERAL DISCUSSION. By Harold V. Baker. New York: Teachers College, Columbia University. *Child Development Monographs*, No. 29. 1942. Pp. XIII + 50.

Three schools in a suburban community of the New York City area provided a period each day during which pupils could discuss together any topics of interest to them. Their teachers served as chairmen of the groups but offered no contributions or comments. Two observers kept detailed records of the discussions of 342 pupils in grades 2, 4 and 6 in three schools, for a total of 96 discussion periods. The majority of the children were somewhat about average in intelligence and socio-economic status and were children of native-born white parents, although in one school a considerable number were of foreign and colored parentage.

The subject matter of pupils' contributions was classified in several categories. More than ten per cent of the contributions fell into each of the following categories: grade 2, "play and recreation of the contributor," "home activities of the contributor," "matters concerning the contributor's home and family"; grade 4, "trips made by the contributors," "metropolitan current happenings," "books, radio and movies"; grade 6, "world events," "United States events," "metropolitan current happenings." In grades 2 and 6, ten per cent of all contributions and in grade 4, twenty-one per cent dealt with personal trips. In grade 2, ten per cent of all contributions related to animals. Discussion of personal activities declined markedly with increasing age, the percentages for grades 2, 4, and 6 being respectively, 61, 41, and 18. Conversely, a striking increase occurred with respect to current happenings, the corresponding percentages being 18, 29, and 60.

The younger children contributed chiefly material which they had obtained through "personal presence," the percentages for grades 2, 4, and 6 being 83, 52, and 25, while older

boys and girls contributed much material obtained vicariously, the corresponding percentages being 16, 31, and 56. At each grade level, three-fourths or more of the pupils' contributions related to events of the present or of the past which were no more remote than one week. This same proportion of contributions was classified as factual, with small emphasis on fiction, wish, question, explanation, or evaluation. The proportion of contributions which continued, or were associated with, a topic previously introduced was eleven times as great in grades 4 and 6 as in grade 2.

Boys made many more contributions relating to sports and to the World's Fair than girls in grade 6, and relating to science in grades 4 and 6. Girls exceeded boys in discussion of pets in grades 2 and 4, and in discussing home affairs and pleasure trips in grade 6. In grade 6, each boy made on the average 5.11 contributions per hour, in contrast with an average of 3.15 per girl. The average number of contributions per pupil per hour rose from 99 in grade 2, to 2.49 in grade 4, to 3.85 in grade 6.

In summarizing, the author points out the fact that second graders talked almost entirely about their own activities and their homes while sixth grade pupils talked chiefly of current happenings unrelated to their own homes or experiences. He indicates that little real meeting of minds occurred in grade 2, but about half of the contributions in grades 4 and 6 were actual contributions to an on-going discussion. He also suggests the value of free discussion in revealing to teachers pertinent information about their children and their interests.

CONSISTENCY AND CHANGE IN BEHAVIOR MANIFESTATIONS. By Kathryn Mae McKinnon. New York: Teachers College, Columbia University. *Child Development Monographs*, No. 30. 1942. Pp. XII + 144.

Records of the development and persistence of behavior and personality characteristics were kept over a six-year period for a group of

eight boys and eight girls, whose average age at the beginning was three and one-half years. All were enrolled in the same nursery school at the beginning and all continued in the same primary school to the end of the period of study. The parents of the children held professional positions or were engaged in graduate study. All of them were college graduates.

The records used consisted in part of semi-annual reports written for each child by his teacher, written reports of parent-teacher conferences, intelligence records, records of physical examinations, achievement ratings, reports of case study conferences, and special systematic records of observations made during the final year of the study. The teachers' semi-annual reports described the child's behavior in terms of the things he did, and were intended to minimize subjective interpretation. From analysis of the recorded items of behavior, four large categories of behavior were formulated. It was found possible to classify each child in one of these categories as representing the most conspicuous characteristic of his behavior.

The four classifications were as follows: 1) *Conformity*, including such behavior as participation in constructive activities with other children, easy adjustment to teachers' suggestions and school requirements, effective use of school materials, and poised approach to children and adults. 2) *Caution*, represented by behavior which indicated lack of confidence, frequent requests for assistance, and the tendency to refrain from participation in social activities with other children. 3) *Invasiveness*, involving forcible manipulation of materials, active approach to others, frequent infringement upon the rights of other children, and physical and verbal attacks. 4) *Withdrawal*, including apparent indifference to most of the realistic experiences in the room, satisfaction with solitary experiences, apparently aimless gazing into space, and lack of response to questions or directions.

At the three-year level the behavior of five of the children was deemed to be best described by the term *Conformity*. Five others were classified as belonging in the *Invasiveness* category, three in the *Withdrawal* classification, and three in the *Caution* group. Ten of the sixteen children continued to the age of eight or

nine to exhibit the same dominant characteristics that they revealed at three. The three *Withdrawal* children continued in this category during the six-year period. One child initially *Cautious* and one characterized by *Conformity* interchanged classifications as they grew older. Two children originally *Invasive* shifted to other dominant patterns. Seven children were described as *Conforming* at the end in contrast with five at the beginning.

Adults generally consider most desirable those types of behavior here described as *Conforming*. They approve *Invasive* behavior much more at the three-year level than at nine. *Cautious* types of behavior seem detrimental to well-rounded development of personality, but the *Cautious* children adjusted unusually well to school routine and to activities directed by adults. Adults approve a balance between social participation and solitary activities, but strongly disapprove too strong a tendency toward withdrawal. Improvement in skills had a salutary influence on adjustment for some children but very little for others. Lack of success in social adjustment served to motivate achievement in school work in some but not all instances. The evidence suggested that health factors might be partially responsible for some of the *Invasive* behavior.

The author thinks that innate factors were not responsible for the predominant forms of behavior, although they may have influenced the intensity or direction of behavior tendencies that were caused by environmental factors. For every case of predominantly *Withdrawal* or *Invasive* behavior, the author found evidence of situations in the family that might have fostered resistant behavior. She recommends that the attempt be made to understand the underlying cause of each case of *Withdrawal* or *Invasive* behavior and to assist the child to meet situations more adequately and successfully. She cautions, however, that the modification of predominant behavior patterns is a slow and gradual process. In many instances behavior changes took place several years after the initiation of a carefully-planned guidance program. This fact emphasizes the necessity of a long term and consistent program if the most desirable development of personality is to be achieved.

# News . . .

## HERE AND THERE

### New A.C.E. Branches

Kern County Association for Childhood Education, California  
Dade County Primary Teachers Association, Florida  
Appalachian State Teachers College Association for Childhood Education, Boone, North Carolina  
Greenville Association for Childhood Education, North Carolina  
Reinstated: Central College Association for Childhood Education, Conway, Arkansas

### Frances Jenkins

From Louis A. Pechstein, dean of the Teachers College, University of Cincinnati, comes this tribute to Frances Jenkins, who died December 25 after a brief illness. Miss Jenkins had been a member of the Association for Childhood Education for many years and a life-long worker for the good of children everywhere.

Frances Jenkins was born in Oswego, New York, in 1872. Graduating from the Oswego Normal Training School in 1894, she remained there as critic teacher until 1901. Successively she served as critic teacher at Illinois State Normal School, DeKalb; supervisor of the Teachers Training School, Baltimore, Maryland; instructor in education, Howard University, Washington, D. C., and supervisor of the elementary grades, Decatur Public Schools, Decatur, Illinois. During these years she attained graduation at Teachers College, Columbia University. She was called to the Cincinnati Public Schools in 1915, serving jointly for supervisor work and teacher selection within the schools and as an instructor in the College for Teachers of the University of Cincinnati. Advanced to the assistant professorship in education in 1923, she remained actively at work at the University until her passing.

Miss Jenkins held membership for many years in the leading local, state and national organizations. She helped nurture the National Council of Primary Education in its earlier years until it became a part of the Association for Childhood Education, serving as vice-chairman of the Council in 1928.

As an administrator and supervisor Miss Jenkins brought to her work a deep understanding of the problems of teaching, an unfailing sympathy for both pupils and teachers, and a philosophy of education which has colored the development of teaching procedure in the public schools of Cincinnati for two decades. But it is as a teacher and friend that she will always be remembered. During her years of service at the University many thousands of teachers have found intellectual leadership and inspiration in her classes. Her students and associates remember her as a great teacher, a gracious lady, and a loving friend.

### Amalie Hofer Jerome

Word has just been received at A.C.E. Headquarters of the death of Amalie Hofer Jerome more than a year ago, on December 11, 1941, at Lakeside, Michigan. Mrs. Jerome had been a life member of the Association for Childhood Education for many years and was well known for her work in early childhood education.

### Margaret A. Trace

In the January issue of *CHILDHOOD EDUCATION* appeared an account of the work of Margaret A. Trace up to the time of her retirement as supervisor of kindergartens in the public schools of Cleveland, Ohio. It is with deep regret that we now announce the death of Miss Trace in January. She will be greatly missed among those with whom she lived and worked and who relied upon her for counsel and guidance.

### New Membership Service Bulletin

Two years ago the Association for Childhood Education began planning for a bulletin which would be an expression of the statement contained in its 1941-43 resolutions, that "a democratic way of living offers the best opportunity for human development that the world knows at present." More than two hundred illustrations of democratic living were collected from all parts of the country, evaluated, classified, and submitted as source material to four contributors. The result is the first Membership Service Bulletin for 1943, *Toward Democratic Living At School*. One of the bulletin's evaluators says of it:

We elementary school people should make wide use of this bulletin because learning the ways of democracy must begin in the nursery school. Postponement until the secondary school level will be "too little and too late."

*Toward Democratic Living At School* will be mailed to contributing members and to presidents, secretaries and publications representatives of A.C.E. Branches in February. Copies of the 32-page bulletin will be available to non-members through A.C.E. Headquarters, 1201 16th St., N.W., Washington, D. C. Price 35c.

### *The 1943 Annual Meeting*

If you are a life member of the international A.C.E., a national committee chairman or member, or the president, secretary, treasurer, or publications representative of an A.C.E. Branch, you should have received a copy of the December *Branch Exchange* containing a registration blank for the 1943 Annual Meeting to be held in St. Louis, Missouri, April 2-5. If you have not received your copy, send a postcard to A.C.E. Headquarters in Washington, D. C.

Plans for the meeting are moving along briskly and the preliminary program will appear in the March issue of *CHILDHOOD EDUCATION*.

### *National Council of Childhood Education*

The American Association of School Administrators has announced that in cooperation with the Office of Defense Transportation their conference scheduled for February 28-March 2, at St. Louis, Missouri, has been cancelled.

Each year at the time of this conference a meeting is held by the National Association for Nursery Education and the Association for Childhood Education, under the name of the National Council of Childhood Education, giving special emphasis to the needs of the younger children. This year it was scheduled for March 1, but with cancellation of the larger meeting the Council sessions will not be held.

### *Reprints Available*

The December 1942 issue of *CHILDHOOD EDUCATION* carried an article, "Federal Programs for Children," which described in some detail the work of three federal agencies. Reprints of this article are available at a cost of three cents; in quantities of twenty-five or more, two cents.

### *Community Child Care Packet*

To meet the needs of community groups who are working to establish and maintain child centers or other facilities for the care of children of working mothers, a specially priced packet of helpful A.C.E. materials has been prepared. See page 288 for a list of these materials and prices.

### *Helping Children Work Alone*

During December, *CHILDHOOD EDUCATION* offered as a gift to new subscribers the mimeographed bulletin, *Helping Children Work Alone*, developed by a group of teachers at a

National College of Education summer session. Many who were already subscribers asked if the bulletin might be purchased separately, and because of this expressed interest it has been made available. Order from A.C.E. Headquarters, Washington, D. C. Price, 20c.

### *Texas Children and the War*

The Texas Association for Childhood Education, feeling the need to determine conditions affecting children and to try to meet these needs more adequately, made a study of Texas children in wartime. Questionnaires were sent to the forty-three local Branches throughout the state, asking these questions:

- What is being done for children in your area?
- What agencies are working on this and what are they doing?
- What needs of children have not as yet been met?
- What activities will your Branch carry on to improve conditions for children in your area?
- What defense plants and camps are in your area?
- How are war activities affecting your children?
- Have any plans been made for the evacuation of children in your area?

Results were enlightening. The fourteen Branches reporting listed forty-two defense plants and camps within their areas. A long list of things being done for children was supplemented by a list of those still needing attention. Forty-one agencies were reported working for children, many of them cooperating with each other. Among the activities Branches expect to carry on to improve conditions are:

- Giving assistance to newly organized nurseries.
- Encouraging children to share equipment with nursery school children.
- Cooperating with other organizations in child welfare.
- Studying to understand the child in the present crisis.
- Enlightening parents on present trends in child guidance, education, and social living.
- Encouraging and sponsoring entertainment and recreation for children, including library facilities, storytelling, and plays for children.
- Sponsoring training classes in child care for volunteers.
- Helping to carry out the Health and Nutrition Program.
- Planning for children who must come to school early and stay late.

### *Foster Parents' Plan for War Children*

From England comes the pamphlet, *Young Children in Wartime*, written by Dorothy Burlingham and Anna Freud and distributed by The New Education Fellowship. It describes the lives of children in three residential war nur-

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series, showing clearly the various effects of war experiences upon family life and upon the child's mind. Especially does it emphasize the fruitfulness of cooperation in the care of the children by workers with knowledge in different fields—medicine, psychology, education, nursing, domestic science. The price of the pamphlet is given as one shilling and sixpence. Remittances should be made payable to *The New Era* and should be sent to Latimer House, Church Street, Chiswick, W. 4, London, England.

#### *New Leaflets*

The U. S. Office of Education has recently released two mimeographed leaflets. *Nursery Schools Are Vital to America's War Effort* describes the place of the nursery school and kindergarten in any program of extended school services for children of working mothers. In brief form it defines the nursery school and outlines its function, its program, its equipment, and its personnel needs. *All Day School Programs for Children of Working Mothers* gives much the same information in relation to the larger group of children from five to fourteen years of age.

Copies of the leaflets may be secured by writing to the U. S. Office of Education, Washington, D. C.

#### *Wartime Handbook*

*The Wartime Handbook*, published by the National Education Association in January, should prove invaluable to those needing an index of federal government agencies interested in education. Wartime school transportation services, helps for the elementary and high school teacher, nursery schools, business training, air raid precautions, adult education, public relations, and scores of other practical problems are dealt with in its sixty-four pages. Copies may be ordered from the National Education Association, 1201 Sixteenth Street, N. W., Washington, D. C. Price 15c.

#### *Birds and Their Songs*

Bell and Howell Company, 1801 Larchmont Avenue, Chicago, Illinois, invite inquiries on the sale or rental of their new 16 mm. sound film, "Friends of the Air." The film depicts, either in black and white or in color, the more commonly known birds, such as the robin, wren, bluebird, brown thrasher, cardinal, and many others, with authentic recordings of bird voices and an interesting narration.

#### *Seminar on Reading*

The conference on reading instruction planned by the Reading Clinic staff of the School of Education, Pennsylvania State College, will not be held in April as planned. Substituted is a special seminar on Differentiated Reading Instruction to be conducted by Emmett A. Betts during the week of August 9-16 as part of the regular summer session.

#### *Extending School Services*

The U. S. Office of Education announces that nine states have applied for and have been granted federal funds for the promotion and administration of state programs for extended school services for children of working mothers. These states are California, Michigan, Mississippi, New Jersey, New York, North Carolina, Oregon, Virginia, and Washington. The funds granted are to be used for additional personnel in the state departments of education. All of these state programs are the result of cooperative planning by the many state agencies concerned with children in wartime.

The personnel to be employed differs among the states, depending upon what is needed to supplement existing state department of education staffs. In several cases consultants on nursery school procedures have been added, there is at least one children's recreation leader, and several states have assigned persons to work in critical areas as regional consultants on extended school services.

These nine state programs are evidence of the fact that school people are taking a leading part in over-all planning and in developing school services insuring the good care and guidance of children of working mothers.

#### *Honolulu Cares for Its Children*

Although as yet no federal funds have been made available, a start has already been made in Hawaii toward a program for caring for the children of working mothers. The Honolulu Council of Social Agencies has employed a person on a temporary basis to organize the work. The commissioners of public instruction have granted teachers permission to accept employment for extra hours up to a maximum of twelve hours weekly to carry on this program.

There are eight child care centers now operating on a demonstration basis. Five of these centers are for children of school age and are located in public schools. They are in session from the close of school until 5:00 P.M., in-



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cluding Saturday. Fees charged parents range from seven to ten dollars per month and include the afternoon "refreshment" and a hot lunch on Saturday. Fees are adjusted to meet family income and ability to pay and special rates are made to families having more than one child. Teachers are paid by the hour for the additional time that they serve.

The care of young children is being provided in three centers under the auspices of the Free Kindergarten and Children's Aid Association. Through the extension of hours and by arranging for the preparation of food for the children's meals in the public school cafeteria, child care services of a high standard are being maintained. These centers are in operation from 7:30 A.M. to 5:30 P.M. In all cases a fee of twenty dollars per month per child is charged. It covers the cost of mid-morning lunch, hot noon lunch, and afternoon "refreshment."

Another program has been set up to train volunteers and apprentices, and counseling service to parents is also provided.

### Answering Mothers' Questions

In a recent issue of *Education for Victory* the U. S. Office of Education calls attention to the need for developing community services of information and counseling for homemakers entering wartime employment and suggests ways in which schools and other community agencies can coordinate their efforts in this direction. The matters on which homemakers need information and guidance are related not only to the possibility and desirability of employment but also to many aspects of family life which would be affected by the employment of the mother and homemaker, such as child care and home maintenance, family feeding, health and safety, housing, recreation, and family relationships.

In many communities there are community agencies which offer information and counseling service in their respective fields. Such agencies will need to plan together to help parents and homemakers meet the problems growing out of wartime conditions. Some of the agencies

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Reprint from <i>Equipment and Supplies</i>	.10
Reprint from <i>Childhood Education</i> , on Records and Reports	.10
<i>Helping Children Work Alone</i> (mimeographed)	.20
<i>Bibliography, What of Children and the War?</i>	.30
<i>Childhood Education</i> , Special Issue Policy on Young Children and the War	.30
Total Value	\$3.30

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from which such services might be expected include the public schools, family consultation services, health departments and centers, welfare departments, consumer centers, recreation services, U. S. Employment Service, churches, guidance clinics, colleges, universities, etc.

A reprint of the article in *Education for Victory*, "Information and Counseling Services in the Extended School Program," can be obtained by writing to the U. S. Office of Education.

### News from Seattle

Many new nursery schools are being opened in Seattle, Washington. There are now nine centers with five more in immediate prospect under the supervision of the State Department of Public Instruction and administered by the

Seattle Board of Education. Louise Kiskaddon, who formerly supervised WPA nursery schools in the State of Washington, has been appointed state supervisor with an office in the Administration Building of the Seattle Public Schools.

Some of the nursery schools will be in school buildings, others in churches and community halls. The elementary schools of the city also have their problems. One housing project alone has one hundred children in kindergarten. More could be enrolled if buildings to house them and equipment could be secured. Some public schools are keeping rooms open from 6:00 A.M. to 6:00 P.M. to care for children whose parents are in war work. One school is installing on its grounds twelve portable buildings. In this same school the enrollment of a third grade class increased from eighteen to forty within a few weeks.

### A Good Beginning

The first kindergarten in Paraguay was opened in Asuncion on August 1, to provide care for children four to six years of age who are orphans or whose parents are unable to care for them. Accommodations are available for fifty and a nominal charge is made for those children whose families are able to pay. Instruction in personal cleanliness, meals, mid-day rests, manual work and music and recreation are included in the curriculum.

### Working With Nine-Year-Olds

(Continued from page 270)

Mothers just don't know about such things. So I said, "Oh, well, I guess I was," and went and left her.

At the end of the term I contrasted the last work period with that first one in February. Today there are thirty-seven children who know what they want to do and who make an honest attempt to do it. Story writing and poetry writing are no longer a task. Spelling is something that will help to write good stories. The skills such as reading, writing, and arithmetic have become a means to an end. The children have developed a freedom in their speech, drawing, painting, modeling and writing that gives all their work a newness. Most of them have learned to work hard and to attempt to solve their own problems. Each one of them has something to be proud of. All but two children have made definite contributions to the class. They have shown a tremendous growth in the ability to express themselves in many media. School is fun.